

Hollywood

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HOLLYWOOD
MAGAZINE

FEB -3 1936
PERIODICAL DIVISION

936

How
SHIRLEY
TEMPLE
Learned to Act

CONSTANCE
BENNETT
A Natural Color
Study



No need to . . .
HIBERNATE
 this winter -



—when Greyhound offers warm and pleasant trips at such low cost

"Hibernate" is a word applied chiefly to bears—who retreat into caves or hollow trees when the first snow flies, and stay there until the spring thaw, when they come blinking out, in very bad humor. Many people used to be like that. Winter kept them cooped up at home—their cars locked in garages, or confined to city streets.

Greyhound has changed the whole picture. For who wants to be a prisoner of winter, when trips to any part of America can be warm, relaxed, pleasant—and cost very,

very little? Floods of Tropic-Aire heat keep the temperature right—cushioned chairs recline to the most restful angle—expert drivers competently guide each big, safe Greyhound coach.

Millions of Americans are finding winter a more friendly season, when it is broken by interesting trips . . . to visit friends, or to soak up the vital sunshine of Florida, Gulf Coast, and California. We invite you to prove the comfort of Greyhound winter trips for yourself.

WEBSTER SAYS —
 * **HIBERNATE:** to spend the winter in close quarters—in a state of inactivity

MAIL THIS COUPON FOR COLORFUL NEW BOOKLETS, INFORMATION ON WINTER VACATION TRIPS

Fill out and mail this coupon to nearest Greyhound information office (listed at right), for colorful pictorial folder, rates and information on winter trips to FLORIDA, GULF COAST, NEW ORLEANS ☐, CALIFORNIA ☐, GREAT SOUTHWEST ☐. (Please check which one). Or jot down city you wish to visit, on margin below.

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Address _____ FW-2



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AGAIN IN 1935 — GREYHOUND WINS NATIONAL SAFETY COUNCIL TROPHY

Each year, for four years, the National Safety Council has offered this beautiful bronze plaque for the intercity bus company with the best safety record. And each year, Greyhound has won this coveted award.

SEE ANITA LOUISE IN THE WARNER BROS. CLASSIC "MIDSUMMER NIGHT'S DREAM."

A Max Reinhardt production with Olivia de Havilland, James Cagney, Joe E. Brown, Dick Powell and twenty other stars.



"DUART WAVES
have the Natural Beauty
that Hollywood Stars
Demand"

says PERC WESTMORE famed hairstylist and cosmetician of Warner Bros. Studios

"No one," says Mr. Westmore, "is in a better position to judge the results of various permanent waving methods than a motion picture hairstylist.

"Of all permanents, we have found that Duart gives the hair the most lustrous—the most natural wave. It is wonderful to see how hair that has been Duart waved time after time, keeps all its soft silk-like texture and sparkling sheen.

"Here in Hollywood we have every beauty aid known to the profession. All except the finest are cast aside. For a motion picture star doesn't dare take chances with her beauty. And she wants to be doubly sure that we carefully guard her hair. A make-up can be corrected easily—a gown replaced quickly. But if the beauty of a star's hair is once marred by a poor permanent it causes months of grief. We feel a star's most important beauty feature is her hair.

"No doubt this is why the Duart method of permanent waving has for so long been the choice of the Hollywood stars."



**DEMAND THIS SEALED PACKAGE
FOR A GENUINE DUART WAVE**



YOU CAN HAVE A DUART WAVE

The same genuine Duart Wave, so popular among the Hollywood stars is given in more than 10,000 beauty shops. You will find one in your community. Duart waving pads come in individual SEALED packages. The seal is your guarantee of clean unused pads and a genuine Duart Wave. Look for the SEALED package.

Why not copy a screen star's hairstyle? The new 1936 Hollywood Coiffure Booklet will be sent you **FREE** with one ten-cent package of Duart's Hollywood Hair Rinse—not a dye—just adds sparkle and tint.

SEND 10c FOR HAIR RINSE AND FREE BOOKLET

DUART, 984 Folsom Street, San Francisco, Calif. Enclosed find 10c; send me shade of rinse marked and copy of your booklet, "Smart New Coiffures."

- | | | | |
|---|--|--|--|
| <input type="checkbox"/> Dark Brown | <input type="checkbox"/> Henna Golden Brown | <input type="checkbox"/> Ash Blonde | <input type="checkbox"/> White or Gray |
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| <input type="checkbox"/> Titian Reddish Brown | <input type="checkbox"/> Black | <input type="checkbox"/> Golden Blonde | <input type="checkbox"/> Light Golden Blonde |

Name.....

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DUART WAVES ARE THE CHOICE OF THE HOLLYWOOD STARS

HUMANITY'S GREATEST LOVE STORY!



"A life for a life you love." So vowed this handsome idler! In that terror-haunted cell he asked himself what is the greatest sacrifice he could make for the woman he loved...

The producers of "Mutiny On The Bounty", "China Seas" and other big hits of this season are happy to bring you another million dollar thrill-drama! Metro-Goldwyn-Mayer has re-created for the screen, in breath-taking realism, one of the great romantic dramas of all time, penned by Charles Dickens whose "David Copperfield" was the most treasured picture of 1935. We now confidently predict that "A Tale of Two Cities" will be the best-loved romance of 1936!

RONALD COLMAN



A TALE OF TWO CITIES

Cast of 6000 including Elizabeth Allan, Edna May Oliver, Blanche Yurka, Reginald Owen, Basil Rathbone, Walter Catlett, Donald Woods, Fritz Leiber, H. B. Warner, Mitchell Lewis, Billy Bevan, Lucille La Verne, Tully Marshall, E. E. Clive, Lawrence Grant, Henry B. Walthall, Claude Gillingwater, Tom Ricketts

A METRO-GOLDWYN-MAYER PICTURE • Produced by David O. Selznick • Directed by Jack Conway

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Today in Hollywood



Betty Grable, center, and Jackie Coogan, her fiance, show a group of friends the important diamond ring which sealed their betrothal

THOUSANDS OF FRIENDS and fans have been pleading with Joe Penner to return to the radio program which made him internationally famous, but Joe is turning a deaf ear.

Just now he is wintering at Palm Springs in a modest little home, and there's nobody happier anywhere than Joe and his pretty wife. He plans on doing two comic rôles a year in films—and nothing more. Why? Because, unusual as it may seem, Joe does not want to be a star of any kind!

Fate made him the nation's number one radio star without regard to his own wishes, and that one year of top rating pretty nearly drove him crazy. Getting up fresh gags for each week's program became a nightmare. And when you are Number One radio star, there's nowhere to go but DOWN!

Joe is one of those fellows who prefers to step down from the throne gracefully, and live a longer life without worry. That's why he is playing around at Palm Springs and having a grand time. You'll soon be seeing *College Rhythm*, his second film, with very little reference to the famous Goo-Goo. And Joe does a beautiful comedy rôle!

IT TOOK BING CROSBY to explain why Jack Oakie's hand was bandaged up so securely. Right when Oakie was getting some nice sympathy from a little blonde number over at Paramount, Bing spoke up and explained that Jack bandaged his hooker so he wouldn't be tempted to reach for the luncheon check!

HERE'S THE SHIRLEY TEMPLE DIARY WINNER!

To 11-year-old Margaret E. Ufford of Wayside Farm, Vermillion, S. D., goes Shirley Temple's personal diary of her trip to Hawaii. By a unanimous vote the contest judges have adjudged the letter written by Miss Ufford to be the best and most interesting of the countless notes written to the little star. The selection was difficult, for letters poured in from every part of the United States, Canada, Cuba, and other countries. To entrants who failed to win the diary, watch the mails, perhaps your letter was selected as an honorable mention, with a beautiful photograph of Shirley as the prize. They will be mailed to honorable mention winners soon!

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MEMBER AUDIT BUREAU OF CIRCULATIONS

Hollywood Presents "LET'S END IT ALL"

a minute movie starring
Bert Wheeler and Robert Woolsey

Hello, folks, this is Scoop Conlon, your old Hollywood Guide, speaking. Just step out on the set with me at the Radio-RKO studio. Bert Wheeler is going to help Robert Woolsey commit suicide today, and boy, will that be fun! But it's just a gag for their picture, The Rainmakers. See that little fellow over there, the fellow with the sad and sympathetic face. That's Wheeler. And, the skinny guy hiding back of that big cigar is Woolsey.

"Come over here, boys, and meet the folks." Swell! You don't mind if we stand here and watch you? That's fine. Hold everything, folks, here they go.

This set is a storm cellar in Bert Wheeler's house. Roscoe the Rainmaker, that's Robert Woolsey, is hiding in the storm cellar, since a cyclone has just blown the house away. See how dejected the boys look as the scene is starting. Camera! Ready! Action!

Woolsey: (nodding toward the roof of the storm cellar) Too bad about your house.

Wheeler: Oh, it don't matter. The roof leaked anyway.

Woolsey: Nice little place you've got down here.

Wheeler: (chewing on straw) Yeah. It'll do till it blows over.

Woolsey: (rising hastily) Blows over??!!! Is this liable to go, too??!!!

Wheeler: Oh, no. We're safe here. Besides this storm won't last much longer. It's going to start raining in a few minutes.

Woolsey: (suspiciously) Yeah? What gave you that idea?

Wheeler: Didn't you hear? Roscoe the rainmaker is over at the fair grounds with his machine right now.

Woolsey: If he is, I'm leading a double life. I'm Roscoe . . . and this is my machine. (He stands and reveals a box-like contraption lettered ROSCOE THE RAIN-MAKER.)

Wheeler: (surprised) You're Mister Roscoe? Well, why didn't you make it rain?

Woolsey: (seats himself on a machine dejectedly. He manages to get right under a wooden bucket suspended from the roof.) They didn't give me a chance. I had my machine all set up ready to go, and long comes this dust storm. They blamed it on me and ran me out of town.

Wheeler: (sympathetically) Gee, I'm sorry. What are you going to do now?

Woolsey: (discouraged) I don't know. Here I am a great genius . . . and nobody knows it but me.

(with inspiration) I know what I'll do. I'll get even with them.

Wheeler: How?

Woolsey: I'll commit suicide.

Wheeler: Yeah. That'd fix 'em all right.

Woolsey: Got any rope?

Wheeler: (rising and going over to a work bench littered with odds and ends) How big a piece do you want?

Woolsey: (feeling his throat) Oh . . . to fit a size thirteen and a half neck.

(Wheeler returns with a coil of heavy rope. Woolsey takes it and regards it distastefully.)

Woolsey: (trying to hedge) Mighty dirty old piece of rope. It'd get my collar all messed up. (handing it back) Besides you wouldn't want me hanging around here. (pondering) I'll have to think of some other way. (he's got it) Have you got any poison?

Wheeler: Yeah. (he rises and goes after it. Woolsey looks after him with an injured air.)

Woolsey: (as Wheeler hands him the poison) What kind is it?

Wheeler: Rat poison.

Woolsey: (handing it back) No good, son. If I can't die like a man . . . I'm not going to die like a rat. . . . Have you got a gun?

Wheeler: Yep.

Woolsey: (looking at him angrily) I was afraid of that.

(Wheeler takes a huge horse pistol from the drawer and hands it to him. Woolsey holds it up to his head with the barrel pointed away from him.)

Wheeler: (noticing it) You're holding that the wrong way.

[Continued on page 51]

HOLLYWOOD

"ANYTHING GOES"

They're the Tops . . . Bing Crosby and Ethel Merman, star of the Broadway stage hit "Anything Goes," sing the famous Cole Porter tunes, "You're the Tops," "I Get a Kick Out of You," and a bunch of other new ones.

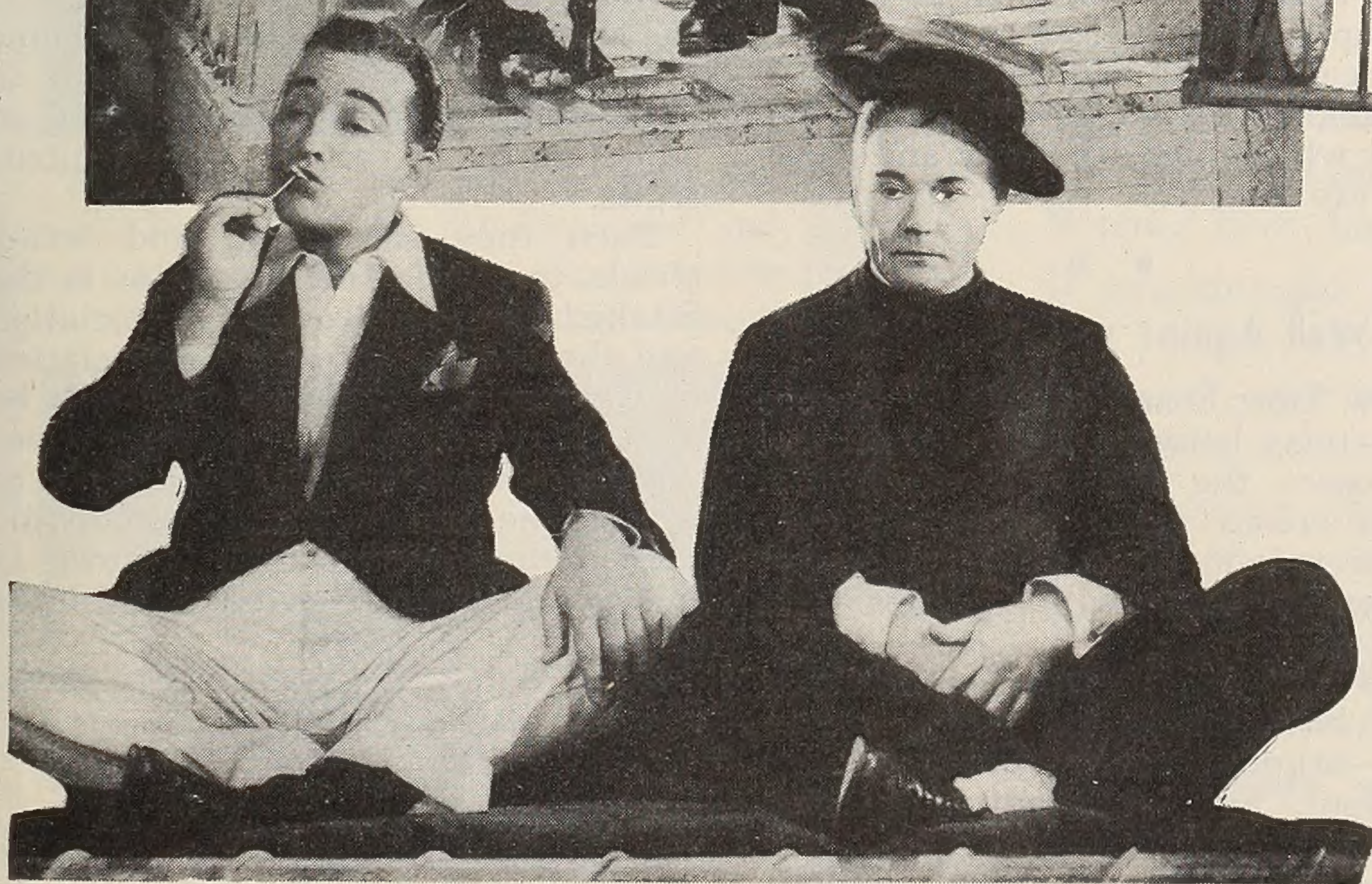
It's the top! It's a Crosby honey!
It's the top! It's a Ruggles funny!
It's the grandest show the screen could ever boast!
It had Broadway cheering — Its tunes we're hearing from coast to coast! —
It's the top! It's got Merman singing!
It's the top! What applause it's bringing!
It's a perfect smash, a hit, a crash — don't stop —
You'll be shoutin' when you see it —
IT'S THE TOP.



Clever People, These Chinese . . . they know this laddy is America's Public Enemy No. 13 (Charlie Ruggles, to you!) . . . ace laugh-getter in "Anything Goes".



Only a Sample . . . of the kind of chorines Dance Director Leroy Prinz has collected and trained for the chorus in "Anything Goes".



This Is Not a Cigarette Ad . . . but a shot of Bing Crosby and Charlie Ruggles, thinking over their misdeeds in the ship's jail.

A PARAMOUNT PICTURE...DIRECTED BY LEWIS MILESTONE

(Advertisement)

"Yesterday..
DULL, HEAVY, LIFELESS
Today-ALIVE"



"My system cleared
of accumulated
poisons
the easy way"

Why put up with jolting, harsh, "all-at-once" cathartics that may upset and shock your whole system! Take your laxative the 3-minute way—the modern, pleasant, *easy* way to clear your system of accumulated poisons. Just chew FEEN-A-MINT for three minutes before going to bed. It's those three minutes of chewing that make the difference between FEEN-A-MINT and other laxatives. You have no cramping pains—no nausea—no unpleasant after-effects. Its utterly tasteless medicinal content goes to work *gradually*. You wake up fresh as the dawn. In fact FEEN-A-MINT—the three-minute way—is the ideal family laxative—and it costs only 15* cents and 25* cents for a big family-size box.

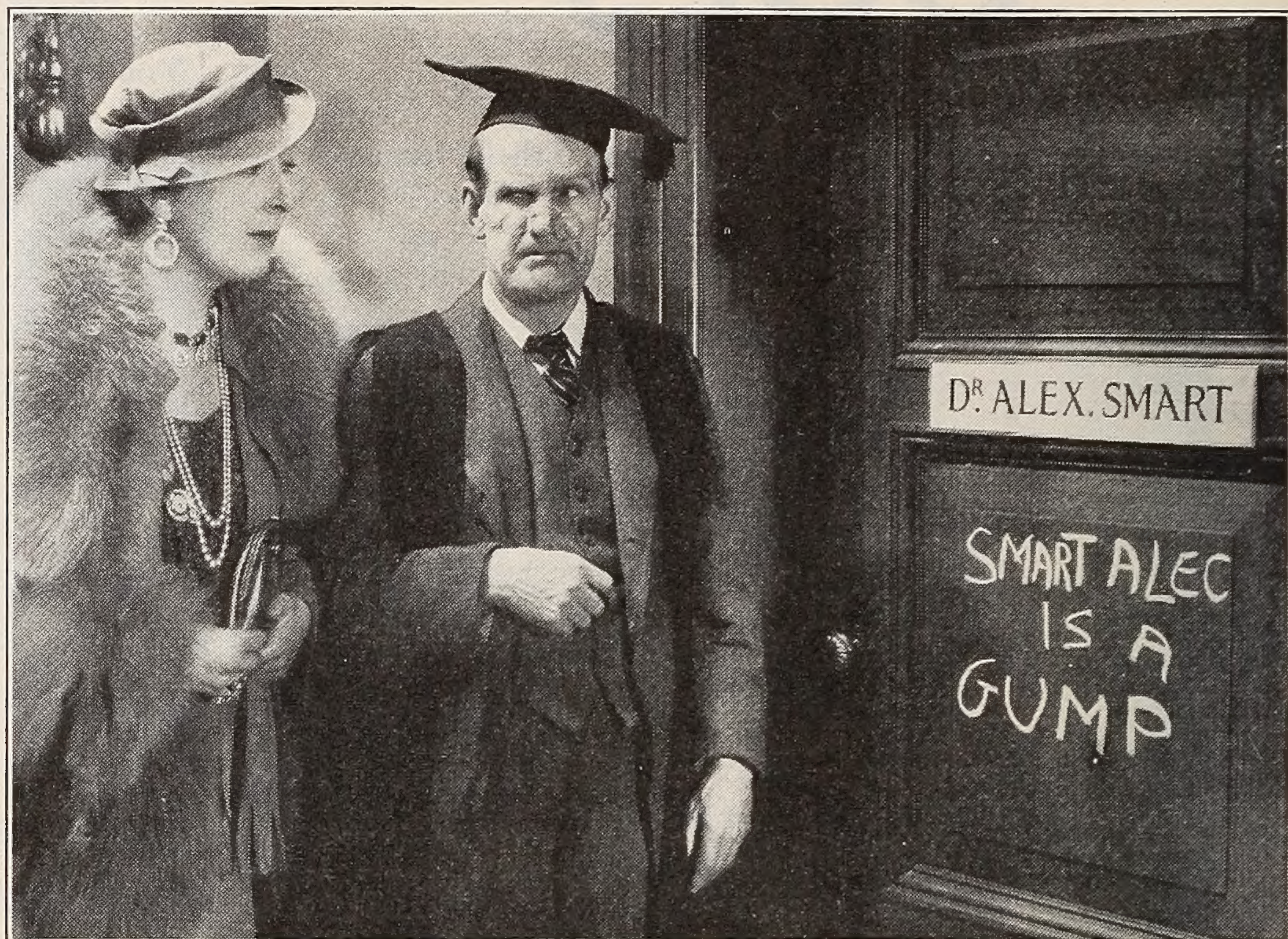
*Slightly higher in Canada



**better
because
you
chew it**

Hollywood's News Reel

Unreeled by The Insiders



Here's a scene from GB's *Boys Will Be Boys*, and the title explains the situation rather neatly, much to the discomfiture of Will Hay, playing the role of Professor Smart. Norma Varden is cast as Lady Dorking. It's a story about English schoolboy life, and full of laughs!

Nerves Get Blame

DESPITE THE FACT that the radio chatterers would have you believe it was the proverbial "other woman" who wrecked the marital bliss of Clark and Ria Gable, the star's colleagues are not wasting any time trying to establish the identity of the vamp. Instead, they are chalking up the domestic unpleasantness as just another of those caused by "sound-stage nerves," a malady from which all satellites suffer when rôles are many and vacations are few.

• •

All's Well Again

NOW THAT EVERYTHING is once more hotsy-totsy between Dick Powell and his bosses, the Warner Brothers, the studio crowd made much ado over Dick's recent birthday anniversary, showering him with parties and presents.

The gift Dick really appreciates most, however, is the plump salary raise—argument over which led to his "walkout," and final granting of which restored him to the Warner fold.

The most unusual token, though, was that sent him by Hugh Herbert and Jack Oakie, who selected an xylophone, the only musical instrument Dick has never been able to master.

No Half-Way Measures

WHEN THE Al Jolsons (Ruby Keeler), both of them reared just around the corner from Broadway, decided to become California farmers, they made up their minds to go the full route.

Al purchased fifteen acres planted in walnuts and oranges near Encino, and then proceeded to build a \$40,000 home on the place. Ruby, unbeknown to her mate, slipped out and acquired an adjoining five acres dotted with citrus fruits.

Then they sat down, and wrote checks to pay for memberships in the Sunkist Orange Growers' Association and the Walnut Growers' Association of California. Their oranges will be packed for the Eastern market in paper wrappers bearing their photographs as well as the Sunkist trade mark, while their walnut crop will go to town in five-pound sacks bearing their autographs.

Both Al and Ruby are mighty proud of their new avocations.

• •

The Fans Don't Forget

HELEN FERGUSON, a famous star of an earlier film era, hasn't appeared on the screen for more than ten years, yet when the press of the nation carried a

[Continued on page 10]

HOLLYWOOD

No Wonder Franchot Tone *calls* BETTE DAVIS

"DANGEROUS"

**LOOK WHAT SHE SAYS,
IN HER LATEST PICTURE.
ABOUT LIFE, LOVE, MEN!**



"I'm not lady enough to lie! Loving me is like shaking hands with the devil—the worst kind of luck. But you'll find I'm the woman you'll always come back to!"



"I've never had any pity for men like you. You with your fat little soul and smug face! Why I've lived more in a day than you'll ever dare live."



"It's going to be your life or mine! If you're killed, I'll be free... If I'm killed, it won't matter any longer... and if we both die—good riddance."

In their first film together!



THE PICTURE

OF THE MONTH

YESSIR, "Dangerous" is the label Franchot tags on the screen's famous blonde temptress. And that's the title Warner Bros. have selected for their first picture together! If you thought Bette gave men a piece of her mind in "Of Human Bondage", "Bordertown", and "Front Page Woman", wait 'til you hear her cut loose as "the woman men always come back to", in "Dangerous".

The way she talks about them—particularly about Mr. Tone—is going to be the talk of movie-fan gatherings. Maybe you'll say she's right when you see what men did to her life. But you'll *certainly* agree that this story of a woman whose love was a jinx to men, is the surprise package of the New Year. Besides Bette and Franchot, Margaret Lindsay, Alison Skipworth, John Eldredge, and Dick Foran are smartly spotted in a big cast directed by Alfred E. Green. There's no use telling you you *must* see "Dangerous" Because you may not be able to get through the crowds to the box-office when the news of this daring drama gets around town!

(Advertisement)

BRIGHT EYE DEAS by Jane Heath



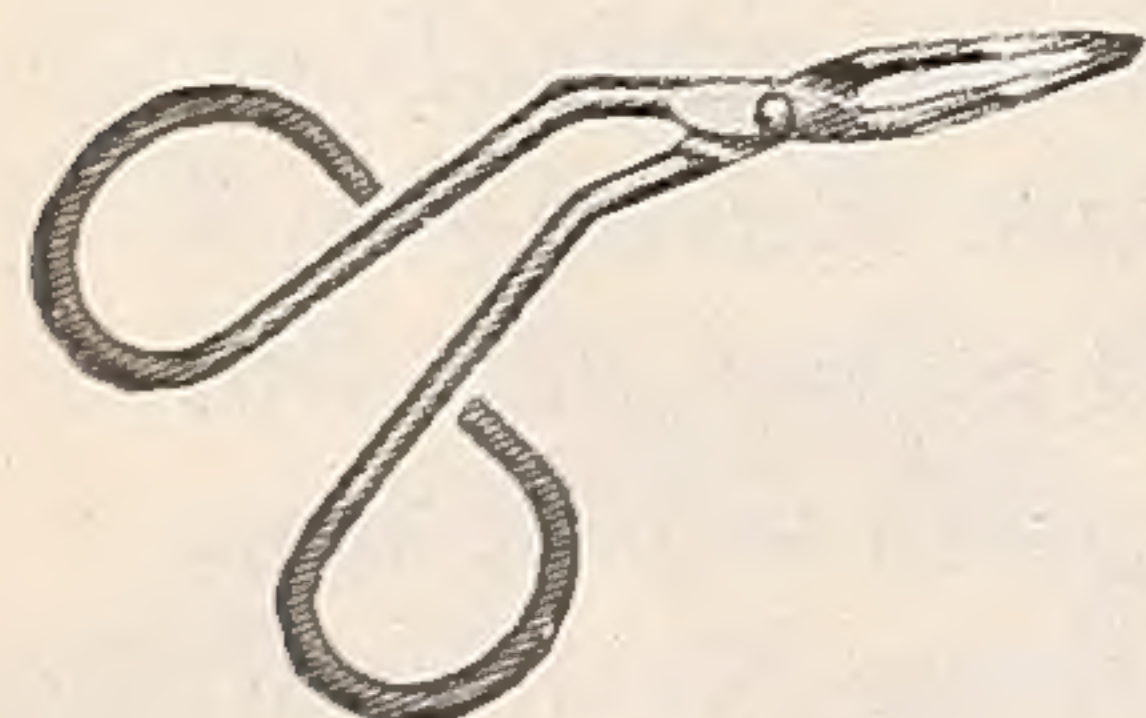
Is THERE some one for whose benefit you'd like to look especially lovely, evenings, in your lamp-lit living-room? Then this simple experiment may give you a brand-new idea on how to do it:

Just arrange your lamplight—make up your face as usual (omitting all eye make-up to start with). Then take your KURLASH and curl the lashes of one eye. Touch them with LASHTINT. And shade the same eyelid with a little SHADETTE. Now—inspect your face closely in a hand mirror, as the light falls across it. One side will seem softer, clearer, more subtly colored. Because the eye you have beautified looks larger, brighter, with longer, darker lashes. That's eye beauty! You'll never neglect it—or KURLASH—the little gadget that curls lashes without heat, cosmetics, or practice. (\$1 at good stores.)



LASHTINT, the liquid mascara, may be applied while the lashes are being curled. Touch the little glass rod to them as they are held in the rubber bows of KURLASH. LASHTINT will darken the tips delicately and it doesn't crack, stiffen, wash or weep off—in black, brown, or blue, \$1.

Another clever trick is to rub KURLENE on the lashes before you curl them, so they'll be silken and full of dancing rainbows. KURLENE is a scientific formula for eyelash luxuriance. 50c and \$1.



• Have you tried TWISSORS—the new tweezers with scissor handles—marvelously efficient—25c.

Write JANE HEATH for advice about eye beauty. Give your coloring for personal beauty plan. Address Dept. SB-2.

Kurlash

The Kurlash Company, Rochester, N. Y. The Kurlash Company of Canada, at Toronto, 3.

Hollywood's News Reel

(Continued from page eight)

story not long ago that Helen had been taken to a hospital for a serious operation, telegrams, letters and flowers began pouring in from all corners of the land.

The fact that her army of followers still remembered her did a lot to pull the former actress through the crisis, her physicians said.

• •

Lee Quiets Down

LEE TRACY, whose hi-dee-dooos during his stellar reign in Hollywood earned for him the handle of the cinema's bad boy, is back in town after a whirl at Broadway, and his colleagues are marveling over the change that has taken place in him. He has a featured spot with Edward Arnold in *Sutter's Gold*.

His day's toil before the camera finished, Lee has been hieing himself off to his apartment, and actually remaining there until dawn of the following day.

"How about a night club this evening?" suggested one of his former buddies in the late spots.

Lee lifted his right hand, oath-fashion.

"Not me, brother, that stuff's out for all times!" he replied.

• •

Bing Wants the Best

SHOULD BING CROSBY fail to realize his ambition to own the fastest horse in American turf history, it won't be because he hasn't tried.

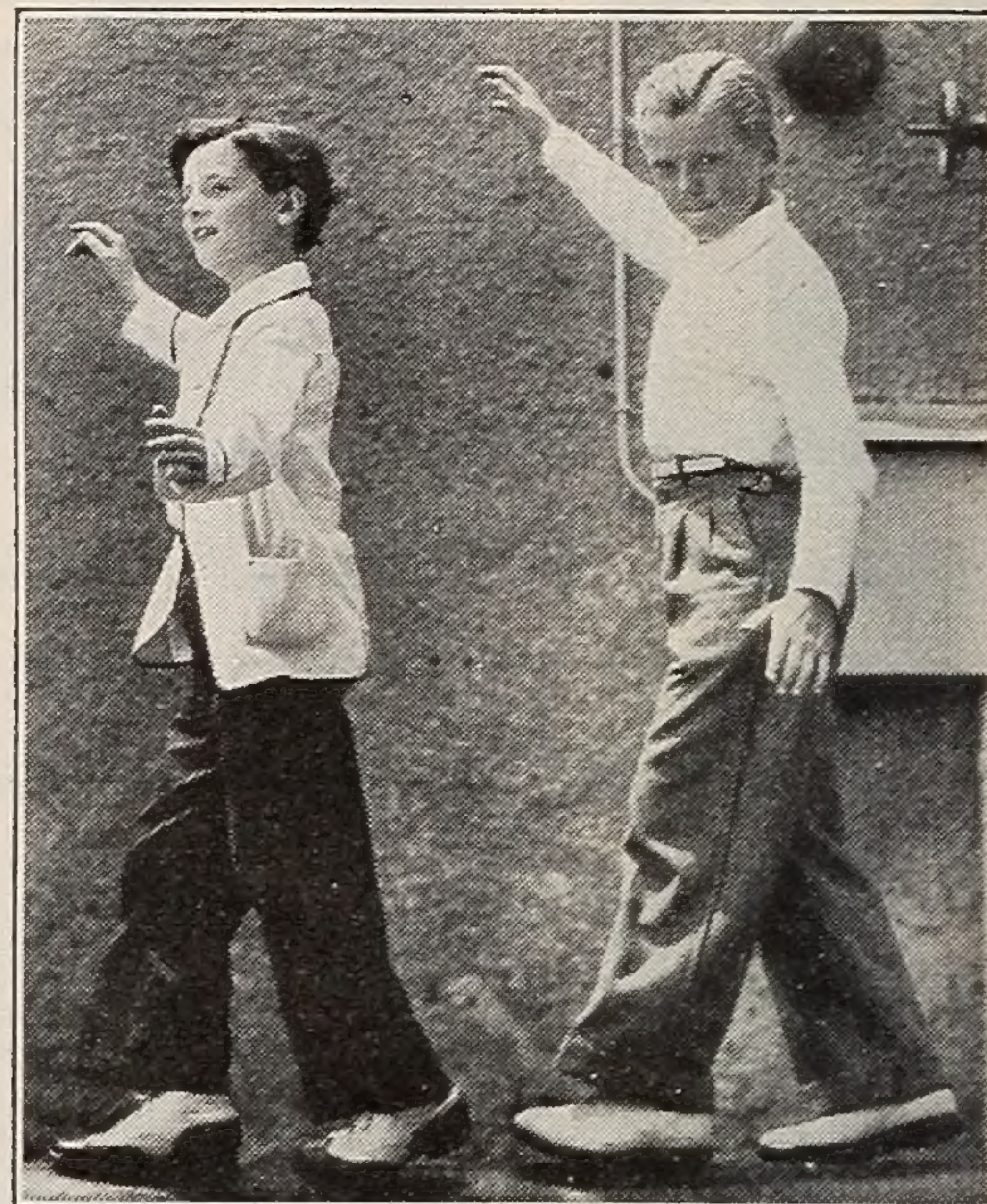
Albert Johnson, who rode two Kentucky Derby winners during the years he was under silks, and who has since trained some of this country's finest runners, is now the head-man of Bing's stables, and under orders from his crooning boss to buy up every likely young prospect. The star's string now numbers 15.

Both Johnson and Crosby are convinced the latter has a future Derby victor in Khayyam, a 2-year-old purchased at Saratoga last Fall. The Crosby Stables are much in prominence at the Santa Anita track, near Hollywood. Bing attends the races almost every day.

• •

Salute General Joan!

IN HOLLYWOOD, WHERE nine out of every ten stars and producers are Kentucky Colonels, Joan Crawford now stands out like the proverbial one-armed paperhanger. The blue



Kids will be kids, and these two are real fellows! Freddie Bartholomew and Jackie Cooper try walking the straight and narrow

grass state's governor has just commissioned her as a full general on his staff, which is the height of something or other.

During the month that has elapsed since their return from their honeymoon, Joan and Franchot have given their colleagues the "go by," turning down dozens of party bids in favor of the quietude of their Brentwood estate.

Only thrice within 30 days have the couple appeared in public, once when they lunched together at the Ambassador, and twice when they donned best bib and tucker for very formal functions.

• •

It's a Matter of Taste

DURING THE YEARS that have elapsed since John Boles joined the film colony, he has eluded the real estate salesmen, and lived in rented abodes, figuring that, at best, his screen career was merely a temporary something. Now, though, the singing star is beginning to feel that he is "set," so he has purchased some acreage in the hills between Pickfair and the Chaplin estate, and has awarded contracts for the erection of a fourteen-room manse.

Meanwhile, Warner Baxter is weary of his ten acres, his twenty-four rooms and his ten servants out in Brentwood, and he has placed his two-year-old castle on the market, with \$225,000 as his asking price. When he sells it, he plans to move into an eight-room apartment. [Continued on page 50]

Her Greatest Role . . as tender as "Little Women" . . as
irrepressibly gay as "Little Minister" . . as glamorous as
"Morning Glory" . . as dramatic as "Christopher Strong"

HEPBURN



You will
thrill to every unforget-
table moment of this differ-
ent, charming love story of
a woman who almost waited
too long . . . before she dared
admit that she was a woman!

•
An RKO-Radio Picture directed by
GEORGE CUKOR, who gave you
"Little Women" and "David
Copperfield"

in **"SYLVIA SCARLETT"**

with **CARY GRANT**
BRIAN AHERNE
EDMUND GWENN

A Pandro S. Berman Production



TWO MILLION DOLLARS WORTH OF LAUGHS!

Eddie Cantor gives you the time of your lives in this roaring comedy of a timid tailor who became a titan among men . . . He'll strike you pink with gleeful excitement as this great production winds up in the wildest climax ever brought to the screen.

SAMUEL GOLDWYN *Presents*
EDDIE CANTOR
 IN
Strike Me Pink

with ETHEL MERMAN • PARKYAKARKUS • SALLY EILERS
 and the GORGEOUS GOLDWYN GIRLS
 Music and Lyrics by Harold Arlen and Lew Brown . . . Dance Ensembles by Robert Alton . . . Directed by Norman Taurog
 . . . Adapted from Clarence Budington Kelland's Saturday Evening Post Serial, "Dreamland" . . . Released thru United Artists

WHERE WOMEN FIND BEAUTY



Neo-classic, they call the architecture of Max Factor's new palatial shop in Hollywood. Scores of stars attend the opening

by JERRY LANE

THERE'S A New palace in Hollywood—an industrial palace housing a concern that started out as a service institution to the film industry and became one of the world's largest cosmetic manufacturers.

The grand opening of Max Factor's new building was attended by scores of film celebrities and was one of the most gala occasions in many a moon. Jean Harlow was there to dedicate the room for blondes. Claudette Colbert dedicated the brunette department. Binnie Barnes, Cesar Romero, Patricia Ellis, Richard Tucker, Paul Cavanagh, Ben Turpin, Paula Stone, Edward G. Robinson, Rochelle Hudson, Walter Abel—these and many other film notables gathered around Max Factor to mark the occasion.

From the moment one entered the portals of the neo-classic building, to the time he emerged from the futuristic dressing rooms there was something new and different to catch the eye. Research rooms galore, with white-coated attendants lending the place a hospital atmosphere, gave proof of the great care used in preparing Max Factor products.

● **FLOOR AFTER FLOOR** is devoted to huge modern machinery used in the production of Factor beauty preparations, but the make-up rooms are the real eye-catchers.

Instead of being brought face to face with cosmetic tables, wash basins, and the usual beauty shop equipment, the woman who desires a make-up consultation is ushered into a spacious,



Norma Shearer, Claudette Colbert, Claudette Colbert and Mae West? No! The eyes are deceiving, from this photo taken at the Factor opening shows, left to right, Fritz Keenan, Norma's stand-in; Paluma Noisom, stand-in for Claudette; Miss Colbert herself, and Virginia Rendell, as Mae West

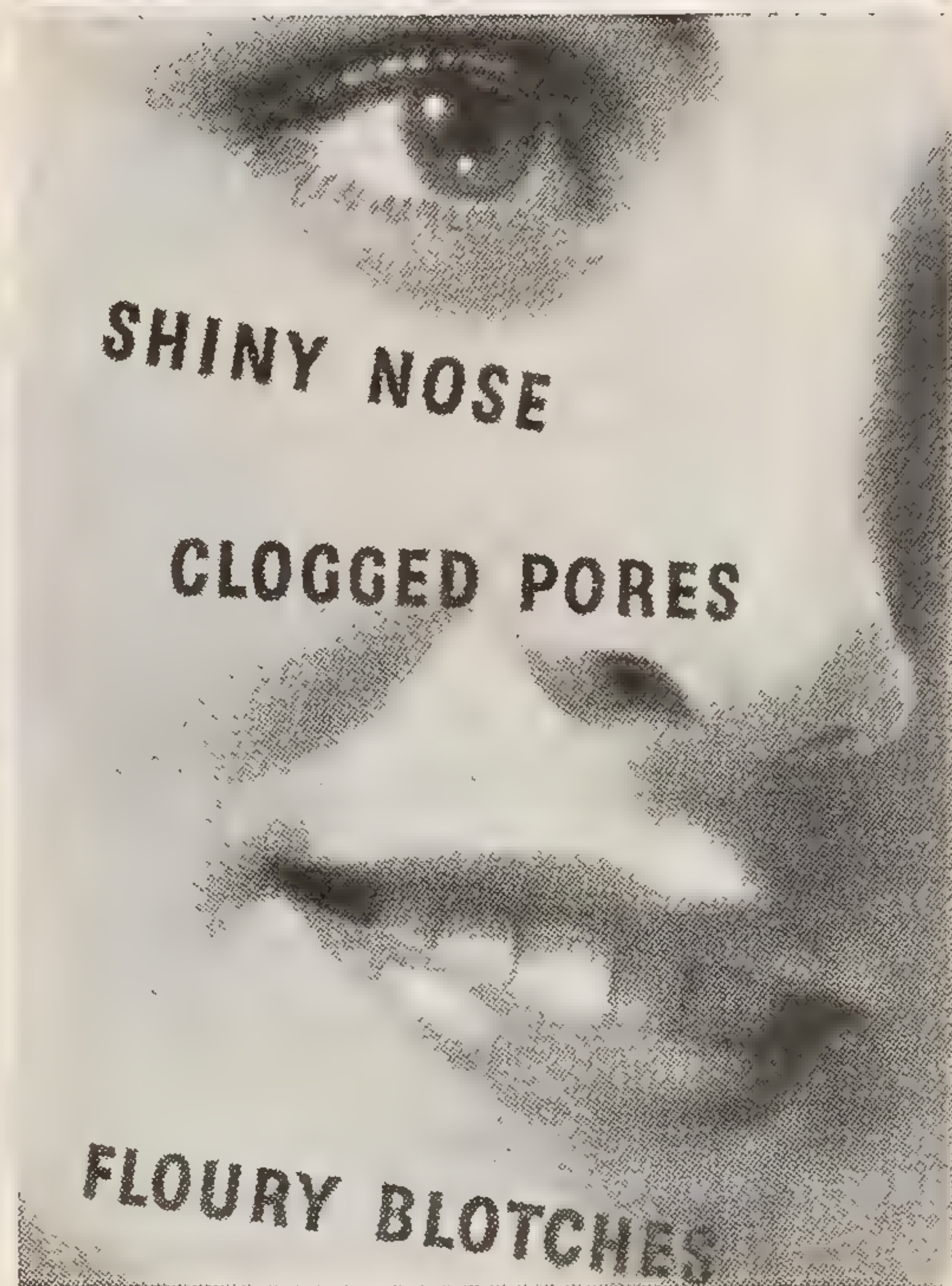
beautifully appointed, air conditioned room and seated in distinctive living room furniture.

Once the cosmetician has determined her make-up needs, the mere touch of a panel switch electrically opens an entire wall revealing a striking make-up table with all the necessary make-up applications as a built-in feature.

● **REVOLUTIONARY MIRROR LIGHTING**, perfected after experimenting with seventeen different types, is directed in a manner so that no shadows will be cast on the face. A twist of the switch creates either daylight or night lighting effects.

Perhaps you are wondering why all these elaborate make-up rooms are provided. Primarily, they represent the service rendered the film industry by Mr. Factor and his organization. Every day dozens of film notables consult the Factor make-up experts in these rooms concerning their problems.

WHAT HAPPENS
WHEN FACE POWDER
FORMS A
Paste on skin



Combat all 3

with a moisture-proof powder!

BE sure your face powder is moisture-proof if you want to make your skin clear, transparent, lovely . . . and have it last that way for hours. Paste on skin is the ugly reason for many bad complexions. The result of face-powder mixing with the natural moisture of your skin.

Luxor is the moisture-proof face powder. It won't form a paste on your skin. Don't take our word. Put a spoonful of Luxor in a glass and pour water on it! Notice what happens. It does not mix with the water. It rises to the top soft, dry, smooth as velvet.

There's similar moisture on even the driest skin. But Luxor won't mix with it, any more than with water in the glass.

More than 6,000,000 women use Luxor because it is moisture-proof. It comes in a range of smart new shades, scientifically blended in our vast laboratories to flatter brunettes, blondes, and in-betweens with gorgeous natural effect. Insist on Luxor by name at any cosmetic counter, and get

**FREE! 2 drams of
\$3 perfume**

a sophisticated, smart French scent, La Richesse, selling regularly at \$3 an ounce. An enchanting gift to win new friends for Luxor. Powder and perfume together for the price of Luxor Powder alone.

55c
moisture-proof
FACE POWDER
Luxor

Coupon brings 4-piece make-up kit!

LUXOR, LTD., 1335 W. 31st St., Chicago, Ill.

Please send me your 4-piece make-up kit including generous amount of Luxor Moisture-Proof Powder, Luxor Rouge, Luxor Special Formula Cream and Luxor Hand Cream. Here is 10c to help cover mailing. (Offer not good in Canada).

Check, POWDER: Rose Rachel ☐ Rachel ☐ Flesh ☐
ROUGE: Radiant ☐ Medium ☐ Sunglow ☐
Pastel ☐ Vivid ☐ Roseblush ☐

Name.....

Address.....

City.....

11-2

Stop that COLD in Its Tracks!

A cold is nothing to "monkey with." It can take hold quickly and develop seriously. Take no chances inviting serious complications.

Treat a cold for what it is—an *internal infection*! Take an internal treatment and one that is expressly for colds and nothing else!

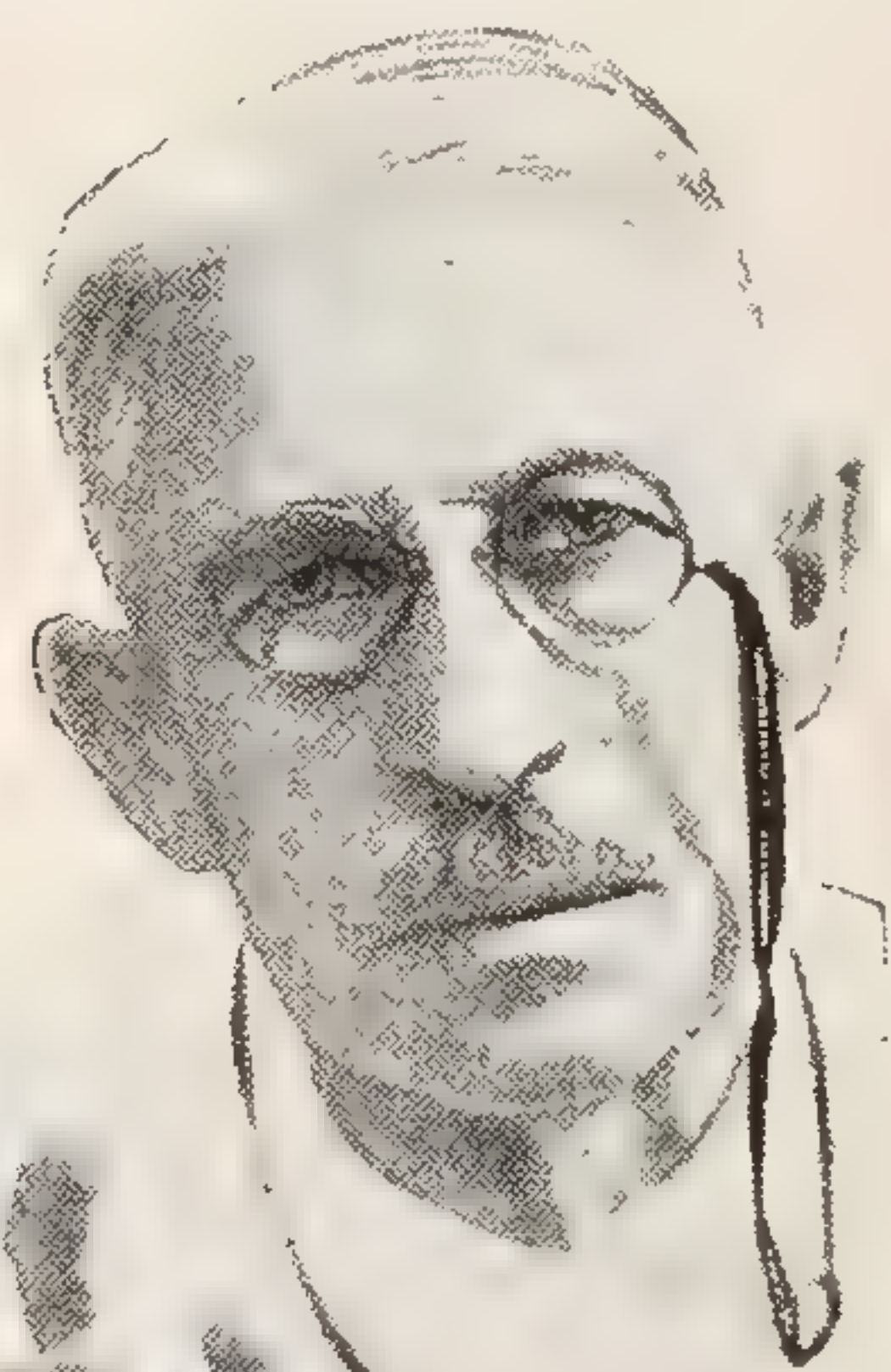
Grove's Laxative Bromo Quinine is what you want for a cold! It is expressly a cold tablet. It is internal in effect. It does four important things.

Four Important Things

First of all, it opens the bowels. Second, it checks the infection in the system. Third, it relieves the headache and fever. Fourth, it tones the system and helps fortify against further attack.

All drug stores sell Grove's Laxative Bromo Quinine. Let it be your first thought in case of a cold. Ask for it firmly and accept no substitute. The few pennies' investment may save you a lot of grief.

**"A Cold is
an Internal
Infection
and Requires
Internal
Treatment"**



**GROVE'S LAXATIVE
BROMO
QUININE**

FAN MAIL

Edited by Harmony Haynes
Novelist and Film Player



Here's little Jane Withers, leading lady of the month! Jane's fan mail comes from grown-ups and children alike



This month's leading man is also the leading he-man of the screen! Buck Jones garners up a majority of the letters to actors

"WILL THE STUDIOS buy scenarios and songs direct from unknown writers?"

That seems to be the leading question this month and the answer is "no." It seems a shame too, when unknowns can and do submit worth-while songs and scenarios. But, as usual, there is a very good reason back of such a seemingly unfair ruling.

Years ago, when pictures were new, stories were purchased direct from unknown writers—often, the transaction took place through the mail. That is the way Anita Loos sold her first story for pictures. Many other of our now well known scenarists got their start the same way.

Very little money was paid for stories in those days so there could not be much "graft" connected with it. As studios grew they paid more and more money until one story might bring the writer a fortune. Now there always have been, and I suppose always will be, certain unprincipled people in the world—people who will resort to all kinds of trickery to obtain money.

These certain people began viewing pictures on the screen and then claiming that sometime previously, they had submitted such a story to the studio. A lawsuit resulted and even if the studio won the suit, there was the cost of the trial.

After many such cases, the studios got together and decided never to buy from an unknown writer direct. Still, those same people could and did, declare that they had submitted stories and that the stories were stolen by the studios.

In order to get around such trickery, the studios will not even open a letter which they know contains a manuscript. It is returned to the sender, with the seal unbroken.

If they do open it, they turn it over to their legal department immediately. There it is read and notes made on it for future reference in case a lawsuit ever comes up and you may be sure that the studios will

not buy anything that even so much as resembles the unknown's story.

The best way to submit a song or manuscript to a studio is through a responsible agent. And even the agents are mighty careful whom they represent.

● AND NOW on to pleasanter things.

Since we have had so many requests for information about fan clubs, and where to join them, we have decided to print the list, and their active presidents, as furnished us by the Fan Club Federation.

FRED ASTAIRE—Bonita Meyers, Apt. S1A, 85 Van Reypen St., Jersey City, New Jersey.

LEW AYRES—Helen Raether, 311 S. Mingo St., Albion, Mich.

JEANETTE MacDONALD—Glenne Riley, 149 S. 7th Street, New Castle, Ind.

JUNE CLYDE—Jean Betty Huber, 18 Glenbrook Road, Morris Plains, New Jersey.

MAE CLARKE—Marionne Oppenheim, 242 East 94th St., New York.

DONALD COOK—Dorothy Mae Hulse, 1781 Riverside Drive, New York.

JOAN CRAWFORD—Marian L. Dommer, 97-17, 81st Street, Ozone Park, Long Island.

BING CROSBY—May E. Zinn, 95 Walnut St., East Orange, New Jersey.

BETTE DAVIS—Jerrie Matatia, 1475 Grand Concourse, Bronx, N. Y.

IRENE DUNNE—Meta Waltman, 269 Meade Ave., Hanover, Pa.

MADGE EVANS—Elsie Moser, 2104 S. 64th St., Perkasi, Pa.

NEIL HAMILTON—John G. Whidding, 4254 Normal Ave., Los Angeles, Cal.

JEAN HARLOW—Mirnette Shermak, 328 East 9th St., New York, N. Y.

JOSEPHINE HUTCHISON—Marjory Craft, 4802 Washington Blvd., Indianapolis, Ind.

FRANCIS LEDERER—Beatrice Kramer, 4341 North Albany Ave., Chicago, Ill.

JOEL McCREA—Helen Moltz, Route 3, Sheboygan, Wis. [Continued on page 16]

HOLLYWOOD

YOU'LL NEVER BE THE SAME AGAIN!

"Something" will happen to you when you see this enduring picture
— just as it did to the countless millions of people who read
the strange love story from which it was filmed . . . For
it fathoms that precious thing called "a woman's
soul", holds it up as a blazing emblem to all
humanity — for the admiration of men,
for the inspiration of women!



IRENE DUNNE • ROBERT TAYLOR
IN
**MAGNIFICENT
OBSESSION**

A JOHN M. STAHL PRODUCTION

Far greater than his famous "Back Street", than his memorable
"Only Yesterday", or his immortal "Imitation of Life" . . . With

CHARLES BUTTERWORTH • BETTY FURNESS

Arthur Treacher • Ralph Morgan • Henry Armetta • Sara Haden
From the phenomenal best-selling novel by Lloyd C. Douglas

A Universal Picture presented by Carl Laemmle

The
Dancing
Divinity



Jessie



First a Girl...
Then a Boy...
Always a Joy

MATTHEWS

In the
Smartest
Step-Sing
Show of
the Season



FIRST A GIRL

When it comes to dancing... Jessie
tops 'em all... stops 'em all... Ask to
see her at your favorite theatre...

Directed by Victor Saville
A PRODUCTION



Fan Mail

(Continued from page fourteen)

UNA MERKEL—Ruth Cocklin, 3001 Hyperion Ave., Los Angeles, Cal.

JEAN MUIR—Natalie Bittles, 799 Penn St., Meadville, Pa.

MAUREEN O'SULLIVAN—Irene L. Brettman, 895 Park Ave., New York.

DICK POWELL—Chaw Mank, 226 East Mill St., Staunton, Ill.

MINNA GOMBELL—Chaw Mank, 226 East Mill St., Staunton, Ill.

GINGER ROGERS—Marion L. Hesse, 154 Elm St., Elizabeth, New Jersey.

BODIL ROSING—Millie Wist, 177 S. Citrus, Los Angeles, Cal.

NORMA SHEARER—Hans Faxdahl, 1947 Broadway, New York.

ONSLOW STEVENS—Jose Antonio Valazquez, Box 3711, Santureo, Porto Rico.

LYLE TALBOT—Lillian Kerzner, 70 Johnson Ave., Malverine, Long Island, N. Y.

FRANCHOT TONE—Phyllis Carlyle, 45 Smith St., Portland, Me.

EVALYN VENABLE—Margaret A. Connell, 811 Prospect Road, Des Moines, Iowa.

ALICE WHITE—Lucile Carlson, 206 East Main St., Detroit Lakes, Minn.

WARREN WILLIAM—Dorothy E. Backer, 272 Bleecker St., Gloversville, N. Y.

ROCHELLE HUDSON—Helen Tallbott, Box 266, Idaho Springs, Colo.

HENRY FONDA—Virginia Gilliland, 5321 Kimbark Ave., Chicago, Illinois.

The club for Henry Fonda is very new. Virginia Gilliland writes: "After seeing *Farmer Takes a Wife*, I decided that my new favorite was Henry Fonda. The next week I wrote to him and received the loveliest letter and the grandest photo (which I didn't even request), telling me that he would be extremely thrilled and complimented if I had a club for him."

MARION L. HESSE, president of the Ginger Rogers' fan club, has just paid Hollywood a visit and went back to New

Jersey very proud and happy because she not only saw Ginger but had luncheon with her at the studio, saw her make a picture and had dinner at her home with Lew Ayres and Lela Rogers, Ginger's delightful mother. She was also entertained by Jean Harlow, Johnny



Ginger Rogers

Downs, Bodil Rosing, Lina Basquette, Alice White, Jean Muir, Maureen O'Sullivan and others.

We are indebted to Lucile Carlson of Detroit Lakes, Minnesota, president of the Alice White Club, for the following letter from Jeanette Mendro explaining her week in Hollywood.

"Arriving on Thursday afternoon, we were too tired to call on anyone.

"Friday afternoon, we called on Lou Barnett, Ruth Roland's secretary, and from her office we called Ruth and made an appointment for lunch at *Sardi's* on Saturday noon. From Lou's we went to the Hollywood Plaza to see my friend, Ivan Lebedeff, but he was out of town.

"Saturday, our luncheon with Ruth at *Sardi's*! Outside we met Harry Green

and his 'mouth-piece.' During lunch, we only saw one star, Alan Dinehart. From there, Ruth took us to her home to meet Auntie and take snaps. After keeping Ruth overtime from an appointment and promising to stay until Wednesday evening to see her husband's (Ben Bard) play, we decided to call on Dolores Del



Dolores Del Rio

Rio. It was our lucky day for she was standing right outside her gate. We delivered a note that we had from Rose Badali, nearly frightening Dolores to death by yelling at her. She asked us to come Tuesday afternoon to see her home.

"From there, we went to Johnny Down's home, and as he wasn't home, left a note. We tried to find Alice White's home but it's a good thing we didn't for she had moved. When we arrived home, the Downs had called and invited us for Sunday afternoon. The day came and we were a little stiff at first, even tho' they are chummy people, but after we got to singing and dancing everything was fine. We took a lot of snaps and then we sleuthed around and tried to find Thelma Todd's cafe. We left a note for Thelma and saw another show.

"MONDAY, We called on Ivan Lebedeff again and found him in. He invited us for cocktails at 6:30 at the *Russian Eagle*,



Lyle Talbot

and as we entered we saw Lyle Talbot. During the afternoon Ruth Roland had called and said that she had passes for us to go into Paramount Studios on Wednesday, and another friend arranged for us to go into RKO, to see Ginger Rogers.

When we saw Ivan we talked over the possibility of taking snaps and arranged for them by going to his hotel Tuesday before going to see Dolores Del Rio. Also made a date for luncheon on Thursday.

"Tuesday, Thelma Todd's secretary called and said that Thelma had a toothache but wanted to see us so it was suggested that she lunch with Ivan and us on Thursday. We took snaps of Ivan and then went to the Dolores' home where we saw the whole thing—met her mother, took more snaps, and feeling a little giddy, saw another show to calm down.

"The next day, we had lunch at the Paramount Studio Cafe, where we saw Adolphe Menjou, Donald Woods, Fred MacMurray, Lynne Overman, Harold Lloyd, Ralph Bellamy and others. Then we went over to RKO and saw Ginger making a scene of *In Person* with George Brent. In the evening, we saw Ben Bard's play and met Bobby Agnew. 'Member him?

"Thursday, we had lunch with Ivan and Thelma and had a lovely time. Then in the evening, we 'dolled' up and went to Ruth Roland's broadcast, and from there went to Thelma Todd's *Sidewalk Cafe* for dinner. Thelma was at our table all

[Continued on page 55]

HOLLYWOOD

QUICKLY CORRECT THESE 4 FIGURE FAULTS

Perfolastic not only CONFINES . . it REMOVES ugly bulges!



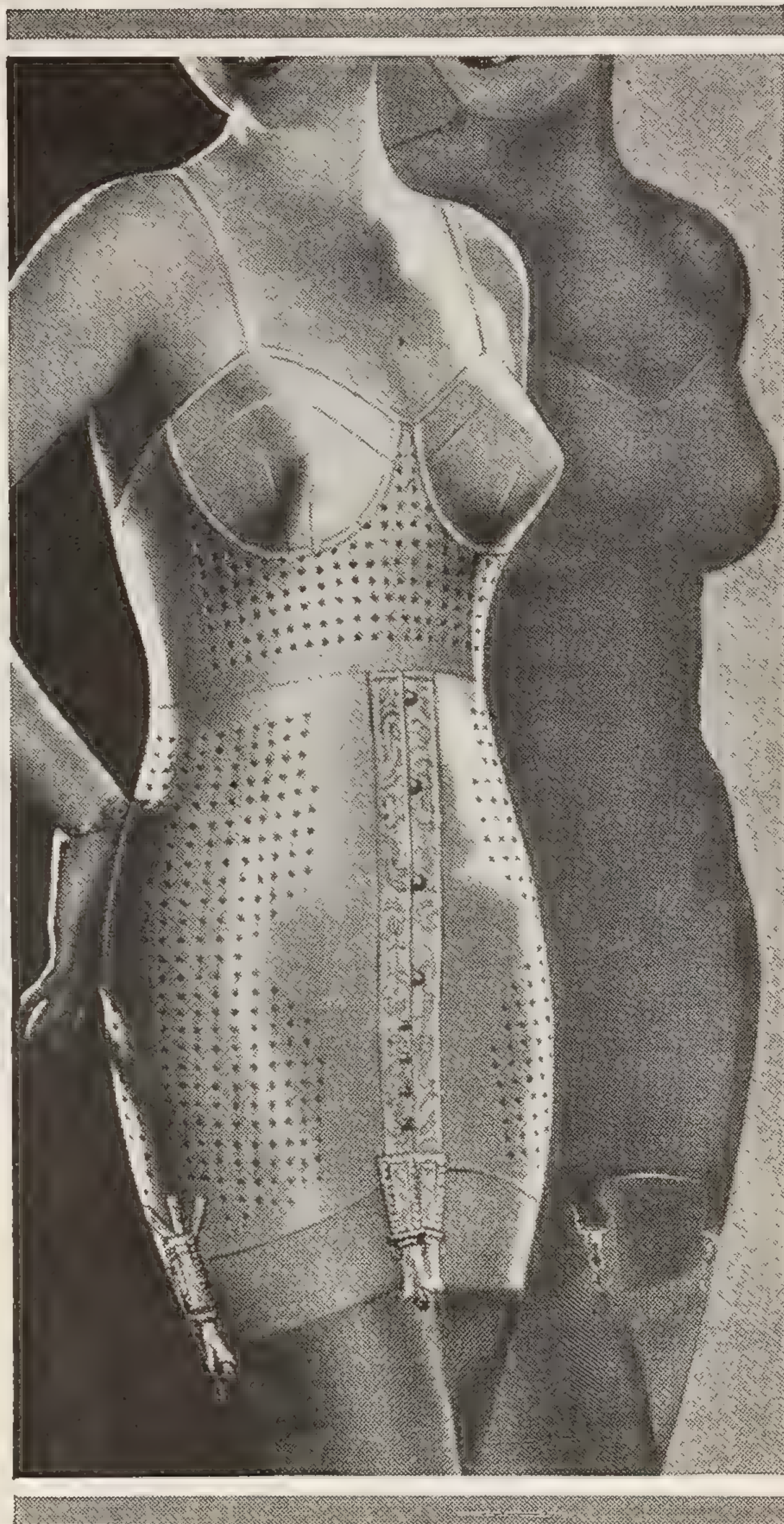
Reduce Too Fleshy Hips and Thighs

■ Nothing ruins the graceful lines of an expensive gown more than billowing hips . . they are quickly brought back to beauty with the gentle massage-like action of the Perfolastic Girdle.



The Bulge "Derriere" Reduces Quickly

■ It is so easy to overcome the after effects of too healthy appetites . . simply don a Perfolastic Girdle and watch the curves smooth out at the spots where Fashion says reduce.



Abdominal Fat is Most Common of All

■ Prominent "tum-mies" are almost universally due to relaxed muscles and resulting fat. Perfolastic will correct the appearance at once and then surely and safely reduce it, without dieting.



Diaphragm Rolls Quickly Disappear

■ Until the development of the new Perfolastic Brassiere the woman whose figure was marred by unsightly "rib-rolls" had to reduce by expensive massage. Now the massage-like action does it.

Reduce your waist and hips 3 inches in 10 days . . . or no cost!

Thousands of women today owe their slim, youthful figures to the sure, safe way of reduction—Perfolastic! Past results prove that we are justified in guaranteeing you a reduction of 3 inches in 10 days or there will be no cost. We do not want you to risk one penny—simply try it for 10 days at our expense. You will be thrilled . . as are *all* Perfolastic wearers.

APPEAR SMALLER AT ONCE!

■ Look at yourself before you put on your Perfolastic Girdle and Brassiere—and afterwards! The difference is amazing. Bulges are smoothed out and you appear inches smaller at once. You are so comfortable you cannot realize that every minute you wear these Perfolastic garments you are actually reducing . . and at *just the spots* where surplus fat has accumulated—*nowhere else!*

NO DIET . . DRUGS . . OR EXERCISES!

■ You do not have to risk your health or change your comfortable mode of living. No strenuous exercises to wear you out . . no dangerous drugs to take . . and no

diet to reduce face and neck to wrinkled flabbiness. You do nothing whatever except watch the inches disappear!

■ No longer will surplus fat sap your energy and steal your pep and ambition! You will not only be gracefully slender, but you will feel more like doing things and going places!

MASSAGE-LIKE ACTION ACTUALLY REMOVES SUPERFLUOUS FAT!

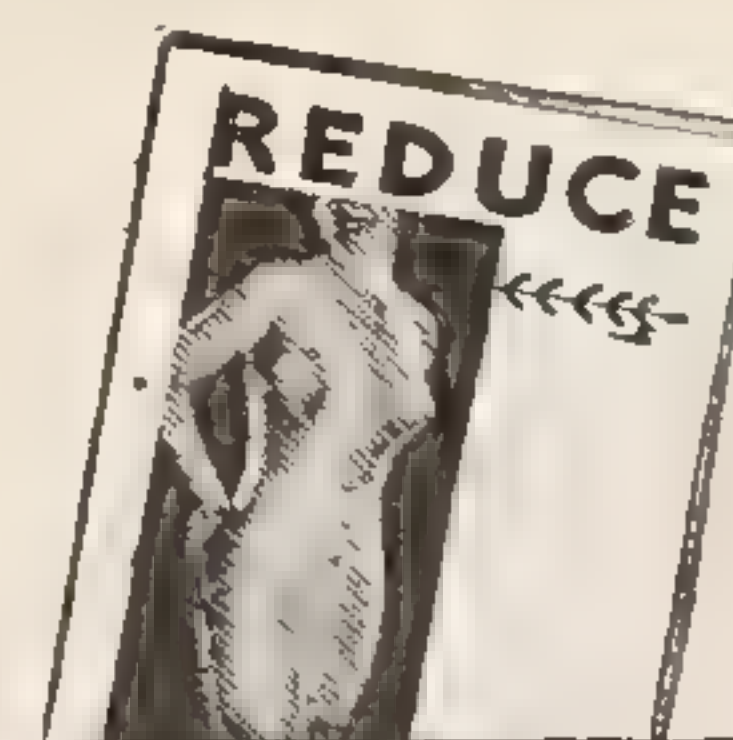
And how is it done? Simply by the massage-like action of this wonderful "live" material. Every move you make puts your Perfolastic to work taking off unwanted inches. The perforations and soft, silky lining make these Perfolastic garments delightful to wear.

"REDUCED MY HIPS 9 INCHES" WRITES MISS HEALY!

■ "Massages like magic", says Miss Carroll; "From 43 to 34½ inches", writes enthusiastic Miss Brian; Mrs. Noble says she "lost almost 20 pounds with Perfolastic", etc., etc. Test Perfolastic yourself at our expense and prove it will do as much for you!

DON'T WAIT! SEND TODAY FOR 10-DAY FREE TRIAL OFFER AND SAMPLE OF PERFORATED RUBBER!

See for yourself the wonderful quality of the material! Read the astonishing experiences of prominent women who have reduced many inches in a few weeks! You risk nothing . . we want you to make this test yourself at our expense. Mail the coupon now!



PERFOLASTIC, Inc.

Dept 72, 41 E. 42nd ST., NEW YORK, N. Y.

Please send me FREE BOOKLET describing and illustrating the new Perfolastic Girdle and Uplift Brassiere, also sample of perforated rubber and particulars of your

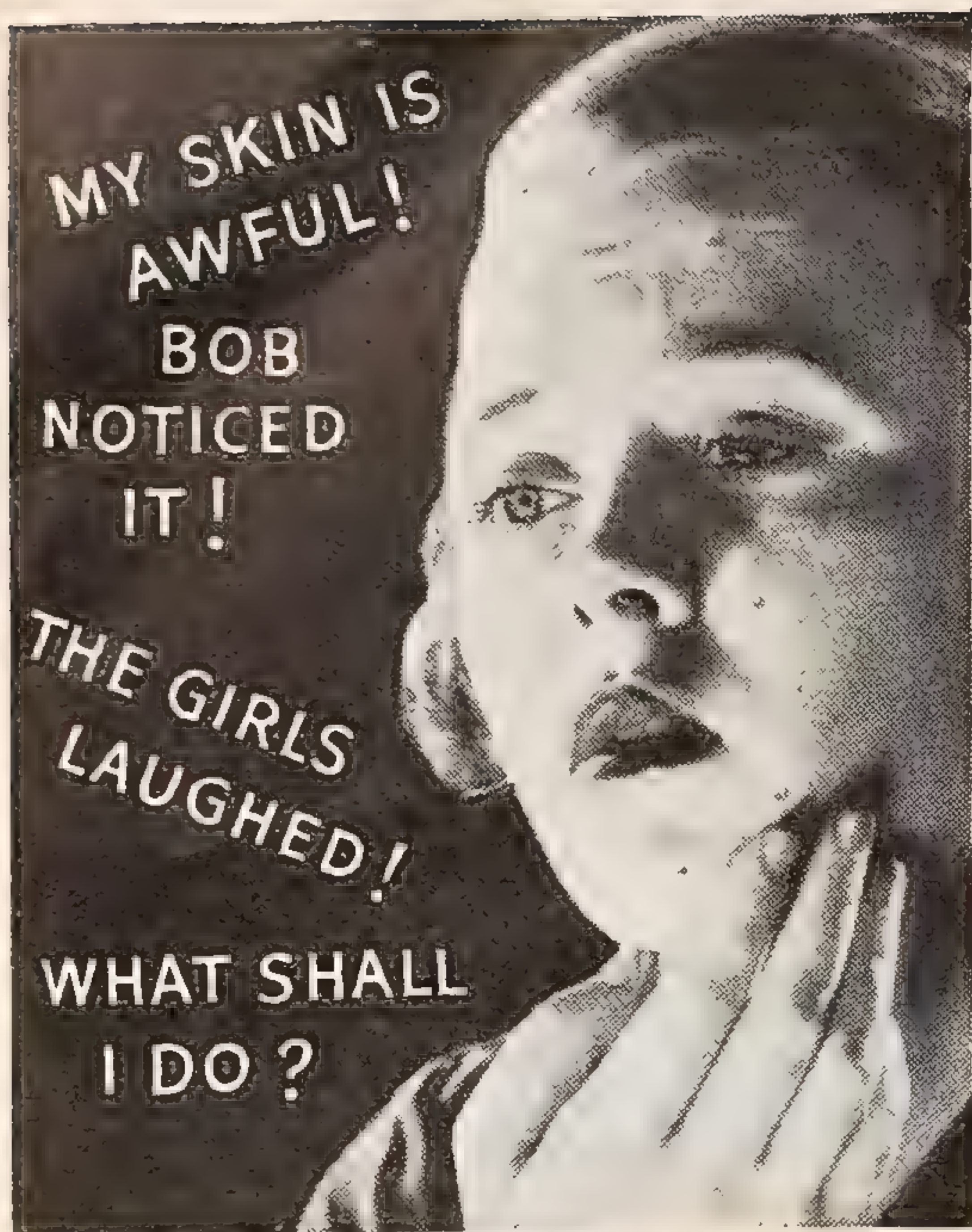
10 DAY FREE TRIAL OFFER!

Name _____

Address _____

City _____ State _____

Use Coupon or Send Name and Address on Penny Postcard



HER PIMPLY* SKIN SCARED MEN AWAY until she learned about a famous "Wonder Cream"

FINE FEATURES—beautiful clothes—an appealing personality—and still a poor complexion destroys a woman's charm.

That's why thousands of women today are successfully turning to a famous medicated skin cream as an aid to healing and refining the skin. First prescribed by doctors for the relief of burns, eczema and similar skin troubles, now over 12,000,000 jars of Noxzema Medicated Skin Cream are used yearly.

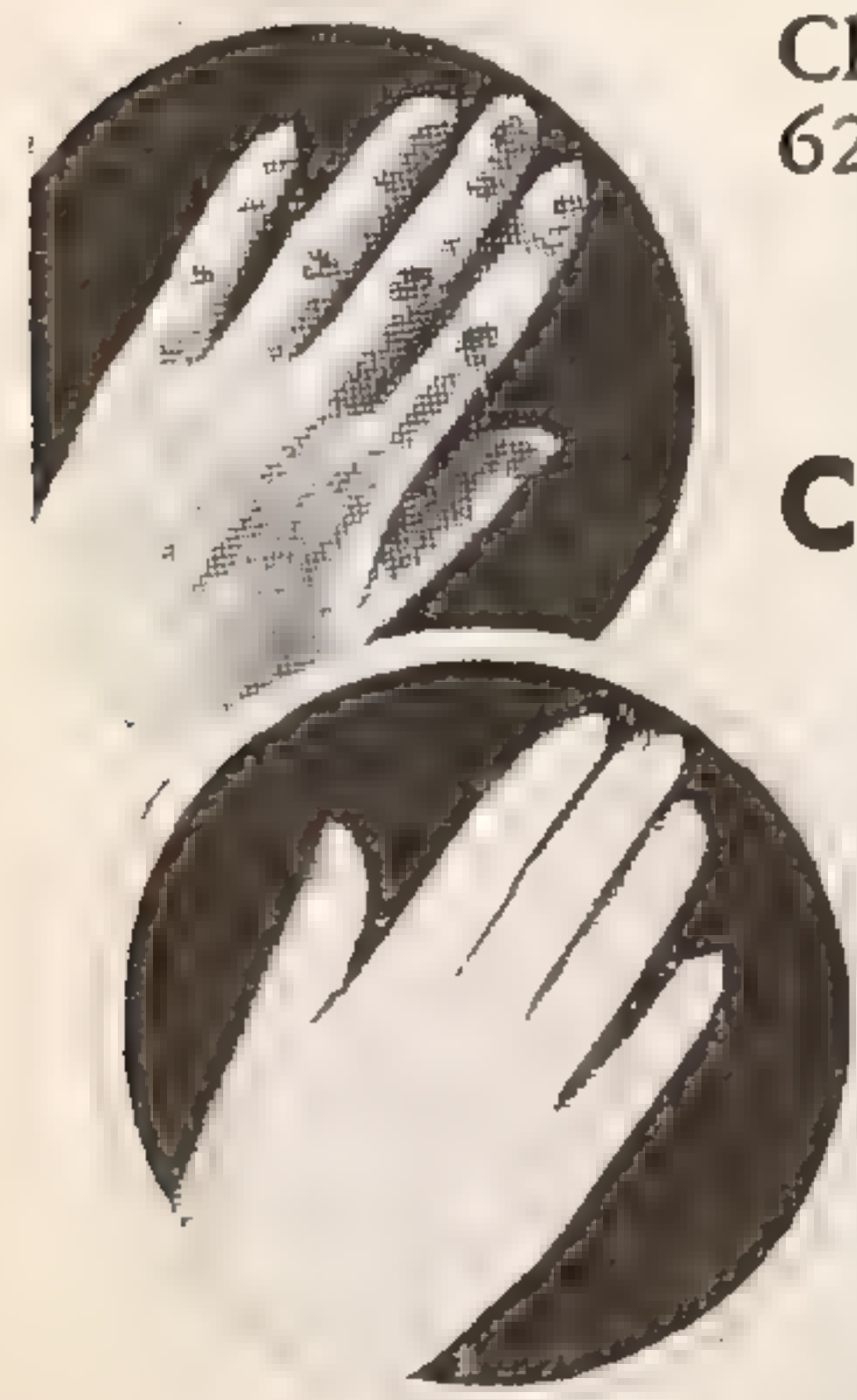
How to use

If your skin is marred by Large Pores or Blackheads—by Pimples* or any other Skin Irritation from external causes, then by all means make this simple test and see if your skin doesn't show a big improvement in ten days.

Apply Noxzema at night after removing make-up. Wash off in the morning with warm water. Then apply cold water or ice. Follow this with a light application of Noxzema as a protective foundation for powder.

Do this for ten days, note the difference—feel how much softer, finer your skin is—how much clearer. Noxzema is astringent, helps reduce pores to exquisite fineness. Its gentle medication soothes most skin irritations and helps Nature heal these disfiguring skin flaws.

SPECIAL TRIAL OFFER—Get a jar of Noxzema at any drug or department store. If your dealer can't supply you, send 15¢ for a generous 25¢ jar to the Noxzema Chemical Company, Dept. 62, Baltimore, Md.



Wonderful for CHAPPED HANDS

There is nothing like Noxzema for red, rough, badly irritated Chapped Hands. Noxzema is not a lotion or a perfumed cream—it's a medicated cream that brings quicker relief, that softens and whitens hands overnight. Test it yourself. Apply Noxzema on one hand tonight. Note the difference between the hands in the morning.

Noxzema

PREVIEWING THE NEW PICTURES



Leslie Howard and Bette Davis go for a stroll on the desert in the film, *Petrified Forest*. And where is the desert? Within four miles of downtown Hollywood!

ANYTHING GOES—(Paramount)—The spritely and tuneful musical comedy, *Anything Goes*, being filmed on the Paramount lot, has been suffering the vicissitudes of illnesses. With its singing co-stars, Bing Crosby and Ethel Merman, kept out of production with heavy colds and director Lewis Milestone entertaining flu germs, Ida Lupino says, "It appears I'm the only completely well member of the cast. And I am usually the one to get sick. That is the way I missed out on the rôle I wanted in *The Milky Way*."

The day we visit the set of *Anything Goes* everyone seems hale and hearty. The trouble they are having has nothing to do with sickness absences. They are searching for a megaphone. "It is to laugh," says director Milestone. "Before talking pictures, every director used megaphones. Now only a few years later when I want one for Jack Mulhall to use as a ship officer, there isn't a megaphone to be found in the whole studio."

The action of the picture takes place mainly on ship board as it did in the great stage hit from which it was adapted. Three of the original Cole Porter tunes have been retained, *You're the Tops*, *Anything Goes* and *I Get a Kick Out of You*. For *You're the Tops*, Porter has written new lyrics. There is additional music by Frederick Hollander and Leo Robin including a number with a grand title, *Shanghai de Ho*. For this, as for the others, dance director LeRoy Prinz has staged some fast chorus routines.

The plot of *Anything Goes* remains true to its original form. As you remember, it is mad farce in which anything did go. Bing Crosby plays the chap who stows away on an ocean liner to follow his girl,

Ida Lupino, to Europe and prevent her marriage to the English Lord, Arthur Treacher. He is befriended by the night club singer, Ethel Merman, who loves him, and a mild-mannered gangster, Charlie Ruggles, self-styled Public Enemy No. 13. There is a case of mistaken identity and Bing is lionized by the passengers who believe he is America's most dangerous gang leader. It is a lot of fun.

Yet Ethel Merman declares in mock seriousness, "It hasn't been much fun for me. I spent three days singing on wires that suspended a prop moon in the night-club sequences. I was made to ride a bicycle although I never learned to ride one. I have fallen up-stairs and slid down banisters until I had 'wood burns.' And now they want me to fall off a deck."

To which Bing replies, "Cut it out, Ethel, or we'll send for a cop." And that's another story. Several years ago when she started her career, Ethel Merman lost her very first job because a policeman would not let her in to keep an appointment. Since which time she has little fondness for cops.

There is still another man with a complaint to register, Karl Struss, the photographer. "Did you see the night club set they built?" he asks. "Six thousand square feet of glass and mirrors everywhere. The only way I'll be able to photograph it is to put a pair of pants and dress coat on the camera and play it for one of the extras."

And so it goes. But out of troubles come great pictures. And *Anything Goes* has all the earmarks of one of Bing's greatest.

[Continued on page 72]

HOLLYWOOD

"YOU CAN'T BE LOVELY WITHOUT A SOFT SMOOTH SKIN"

Merle Oberon



DOES Merle Oberon use cosmetics? Yes, like most other modern women, she does! "But," says this charming star, "I'm not afraid of Cosmetic Skin. I remove make-up *thoroughly* — the Hollywood way. I use Lux Toilet Soap!"

No girl wants to risk the dullness, enlarged pores, tiny blemishes, that mean Cosmetic Skin has developed. No wise girl will neglect Merle Oberon's advice!

Cosmetics Harmless if removed this way

Lux Toilet Soap's ACTIVE lather removes every trace of dust and dirt, stale rouge and powder so they won't *choke your pores*. Lux Toilet Soap keeps skin lovely—the way you want *yours* to be!

Why don't you use it—before you renew your make-up during the day, ALWAYS before you go to bed at night.

MERLE OBERON, charming star of Samuel Goldwyn Productions, never takes chances with unattractive Cosmetic Skin! Here she tells you how to guard against this danger.

*Worried about
Cosmetic Skin?*



*No need to be
if you remove
cosmetics thoroughly*



*Men always fall
for soft, smooth skin*





Reduced
37
POUNDS

with
DILEX-REDUSOLS
writes
Mrs. H. H. Langley

NOTE: MRS. LANGLEY
USED THE SAFE DILEX-
REDUSOL METHOD OVER
A PERIOD OF 10 WEEKS.

Now **YOU**, too,
can take off pounds
of ugly fat this safe,
easy, quick, way!

NO DIETING . . . NO
SELF DENIAL . . .
NO STRENUOUS
EXERCISES!

**You May Eat What
You Wish and As
Much As You Want!**

Sounds too good to be
true? Yet it is true.
Dilex-Redusols increase
your metabolism; that is,
they turn food into energy
instead of fat. You will
be amazed at your in-
creased vitality!

REDUCE
12 Pounds
... in five Weeks
.... or no Cost

We make this guarantee because hundreds of tests
have proven that consistent use of Dilex-Redusols
will reduce your weight to *what it should be!*
They will not reduce you below normal! The
length of time required depends upon the number
of pounds you need to lose.

There Is No Need to Change Your Present Mode of Living

At last you can reduce safely and quickly without deny-
ing yourself the good things of life. You do not need to
diet or go through tiresome exercises—simply take these
carefully prepared capsules and watch the pounds disappear!
Dilex-Redusols are effective because they remove the
cause of obesity.

Both Men and Women Report Amazing Reductions

Reduced 50 Pounds

"I want you to tell every
woman about my reducing 50
pounds."
Mrs. E. D.

Lost 40 Pounds

"I have lost 40 pounds in 13
weeks."
Mrs. H. C. R.

Lost 35 Pounds

"I have changed my weight
from 169 to 134 pounds."
Mrs. H. I.

Reduced 36 Pounds

"Am losing around 15 pounds
a month with Redusols."
Miss L. H.

The DILEX-REDUSOL Way Is the Safe Way!

Do not accept any substitute for safe Dilex-Redusols . . .
the absolutely harmless capsules that reduce your weight
by increasing metabolism. Dilex-Redusols contain no
thyroid extract or other harmful ingredients. They are
absolutely safe when taken as directed.
Beware of any product that makes extravagant claims for
more rapid reductions . . . responsible physicians will tell
you that it is harmful for anyone to reduce more than 15
pounds a month.

DON'T WAIT...MAIL COUPON NOW

DILEX INSTITUTE,

9 East 40th St., Dept. 282-A, New York City

☐ Enclosed find \$3.00, please forward postpaid one box
of Dilex-Redusol Capsules.

☐ Send Dilex-Redusol Capsules, C.O.D. I will pay
postman \$3.00 (plus 23 cents postage.)

If I do not lose at least 12 lbs. after taking the first
box of Dilex-Redusols as directed, you will refund my \$3.

Name
Write Mr., Mrs. or Miss

Address

City State

Height. Weight. Age.

Orders from Foreign Countries Cash in Advance



TOPPER'S REVIEWS



If he waves his hat, it's grand! Otherwise—!

by TED MAGEE



Franchot Tone becomes enamored with
Bette Davis—a scene from *Dangerous*, an
outstanding Warner Brothers picture



Alan Baxter and Sylvia Sidney portray
young love in *Mary Burns, Fugitive*, you'll
like them both! It's an exciting melodrama

MR. HOBO — (Gaumont-British) —
George Arliss as a hobo may seem a little



beyond your normal compre-
hension, yet in this film he does
a beautiful portrayal of a man
without a worry—until fate
takes the helm! Through the
machinations of a crook, Frank
Cellier, Arliss becomes a bank
president and the worries
begin. You will like this light-hearted
story. Excellent photography adds to the
appeal.

THE LITTLEST REBEL—(20th Cen-
tury-Fox)—Laughing, dancing and even



weeping her way through the
Civil War, Shirley Temple
makes use of the obvious
breaks and is the shining star
of her newest picture. The
story reflects a child's view of
the American cataclysm, with
the whole plot revolving
around her father's secret visits home.
The film makes equal heroes of John Boles
as the Confederate father and Jack Holt
as the Union colonel in control of the cap-
tured territory. Alongside Shirley
throughout the story is Bill Robinson as
the trusted old dinky. His acting rates
as additional salvo. Karen Morley and
Guinn Williams please.

DANGEROUS—(Warners)—is a fresh
love pattern that sweeps through your
heart like a warm summer
breeze. Technically it is a
quadrangle, but the intense hu-
man interest of the story lies
in the crossed-up love affairs
of Franchot Tone, Bette Davis,
and Margaret Lindsay. Tone
and Miss Davis, holding the



prize rôles, turn in magnificent perform-
ances. Miss Lindsay gets the last drop
out of her lesser part. The Bette Davis
of this picture is reminiscent of her rôle
in the film, *Of Human Bondage*. But in
Dangerous much of the melancholy is
gone, and the players take the audience
to their hearts, lifting the undercurrent
of sadness to a radiant, glistening climax.

THE BRIDE COMES HOME—(Para-
mount)—Here you have the simple situa-



tion of Fred MacMurray, a
striving young journalist, and
Robert Young, a rich young
blade, in love with the lovely
Claudette Colbert. But you
also have some gorgeous
laughs, some grand situa-
tions, and a spritely air that
keeps this picture at a high level of en-
tertainment throughout. Perhaps you'll
call this a goofy kind of love, but it rings
true and makes this a breezy sort of com-
edy romance. Claudette Colbert does her
best work since *It Happened One Night*.

MARY BURNS, FUGITIVE — (Wan-
ger-Paramount)—Sylvia Sidney plays a



rôle tailored to her talents,
that of the honest, love-blinded
girl who goes to the peniten-
tiary because her ideal man
turns out to be a crook. Her
man, Alan Baxter, gives a fine
performance as a young gun-
man with a mania for blasting
people. Baxter looks good for a major
film career. Melvyn Douglas sets femi-
nine hearts a-patter with his satisfying
rôle of the faithful stand-by. The picture
will be especially pleasing to feminine
fans.

THE GREAT IMPERSONATION—
(Universal)—To properly comprehend all



that goes on in this amazing
film, you must take a pencil
and pad with you to the thea-
ter and chart down the ma-
chinations of a great muni-
tions ring. Plots and counter-
plots completely bamboozle
the audience, and before you
leave you will wonder if Edmund Lowe
is, after all, Edmund Lowe, or whether
you've been fooled all these years. Wera
Engels and Valerie Hobson decorate the
film with their loveliness. There's a fan-
tastic horror mystery thrown in for good
measure. If you can assimilate all these
varying factors, you can call the imper-
sonation quite satisfactory.

HOLLYWOOD

SPLENDOR—(United Artists)—offers Miriam Hopkins in a Park Avenue rôle liberally sprinkled with depression woes. Weakness in the story prevents this picture from being a smash hit; nevertheless it is notable for excellent performances by Miss Hopkins, Joel McCrea and

an exceptional cast. Ruth Weston stands out in a small rôle as the rich girl who realizes her money does no one any good. David Niven and Paul Cavanagh are nice, sophisticated villains. Additional honors go to Helen Westley and Katherine Alexander.

SEVEN KEYS TO BALDPATE—(RKO)—Gene Raymond turns out a grand performance, taking full advantage of a series of ludicrous episodes occurring when seven visitors, all strangers, gather at the deserted Baldpate Inn on the proverbial "dark and stormy night."

As the wise-cracking novelist with a complete corner on poise and aplomb, Gene is master of the situation throughout a night packed with various brands of drama.

The attractive Margaret Callahan plays an engaging rôle.

AH, WILDERNESS—(M-G-M)—The family life of a small town group comes to the screen guilded with such personalities as Lionel Barrymore, Wallace Beery and Eric Linden. Beery's part is mostly in the use of his name with the cast. Lacking opportunities, he of course can't make use of them. You'll like Barrymore's

rôle of the father trying to guide his wayward son, Linden, toward the straight and narrow. Cecilia Parker is satisfactory as the girl friend.

WHIPSAW—(M-G-M)—Myrna Loy, after a long absence from the screen, returns in *Whipsaw* to prove that she hasn't lost an iota of her amazing audience appeal. It's a G-men story with Spencer Tracy handling the federal dick rôle expertly. Myrna, as one of a gang of jewel thieves, is spotted by Tracy but comes to

her right senses before the chase is over and abandons the fruitless life of a criminal. The birth of twins in a farm house where Tracy and Miss Loy seek refuge from a storm makes them both conscious that love has come into their lives. Don't expect another *Thin Man* in this film because the story isn't quite up to snuff. You can, however, attend the theatre with a full expectation of nice entertainment.

IF YOU COULD ONLY COOK!—(Columbia)—Again Columbia sets the pace with a fast moving comedy drama in the vein of its now historic *It Happened One Night*—only this delightful affair called *If You Could Only Cook* happened one week, when Herbert Marshall,

a stuffed shirt turned suddenly rebellious against his society marriage and the tedium of business, falls in with Jean Arthur and they turn butler and cook. It's a mad adventure for Marshall, but it's serious business for poor Jean, who is on her uppers and the only jobs available call for married couples.

FEBRUARY, 1936

Now.. a Lovelier way to avoid Offending!



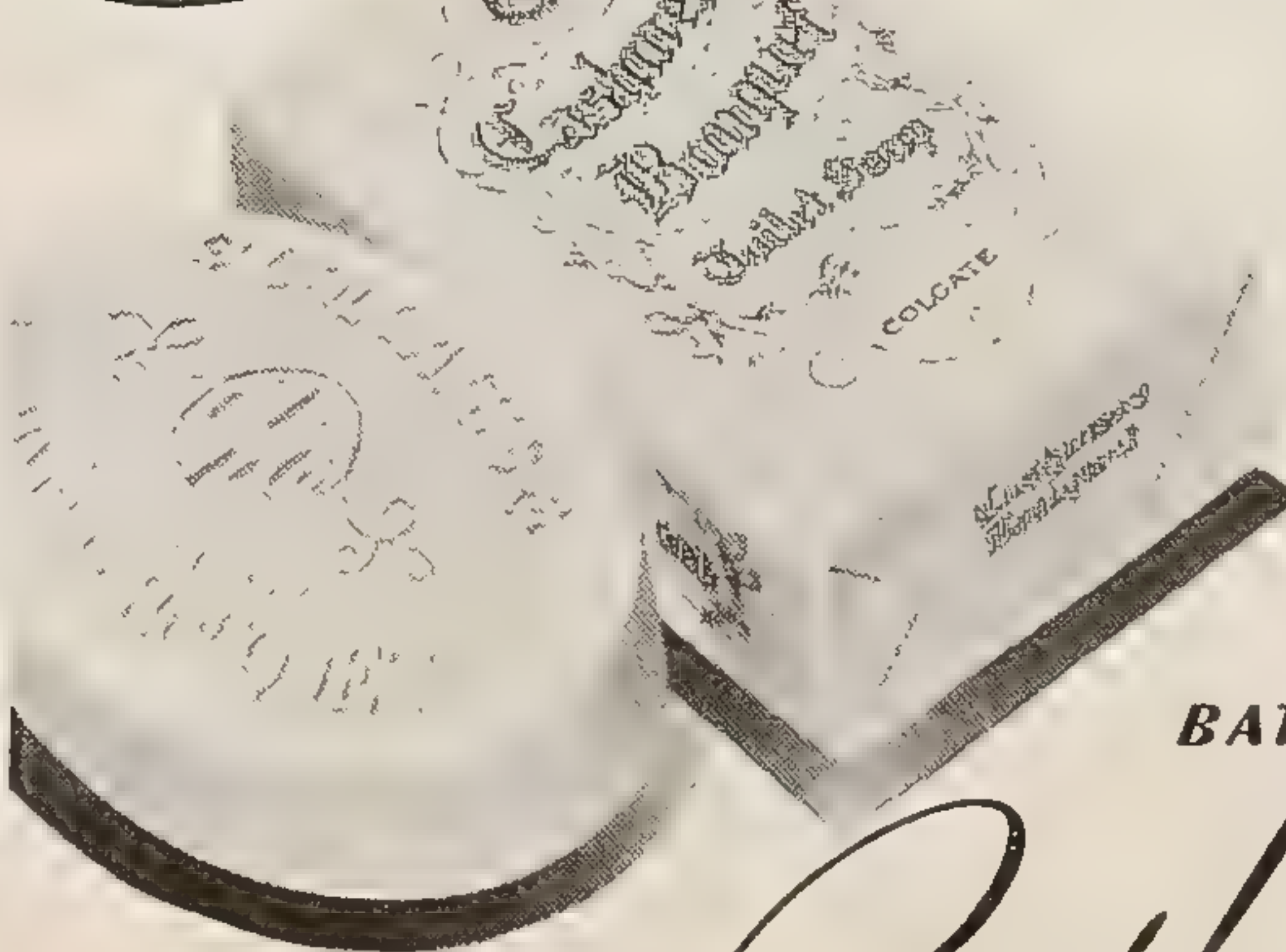
Alluringly
Fragrantly Dainty

... after your luxurious bath with this lovely scented soap!

YOU are more than just safe from fear of offending, when you bathe with this lovely scented soap . . . You are always alluringly, fragrantly dainty!

For Cashmere Bouquet's rich, luxurious lather cleanses your skin so thoroughly . . . Keeps you so immaculate—so completely

NOW ONLY 10¢ the former 25¢ size



free from any danger of unpleasant body odor.

And its delicate, flower-like perfume lingers about you long after your bath—guards your daintiness in such a lovely way!

You will want to use this pure creamy-white soap for your complexion, too. Its generous lather is so gentle and caressing. Yet it gets right down into pores and removes every bit of dirt and cosmetics . . . Keeps your skin so fine-textured, smooth!

Cashmere Bouquet now costs only 10¢. The same superb soap for which generations of women have gladly paid 25¢. The same size cake, hard-milled and long-lasting . . . Scented with the same delicate blend of 17 rare and costly perfumes.

Surely you will want to order at least three cakes of Cashmere Bouquet Soap today. At the beauty counters of all drug and department stores; also at 10¢ stores.

BATHE WITH

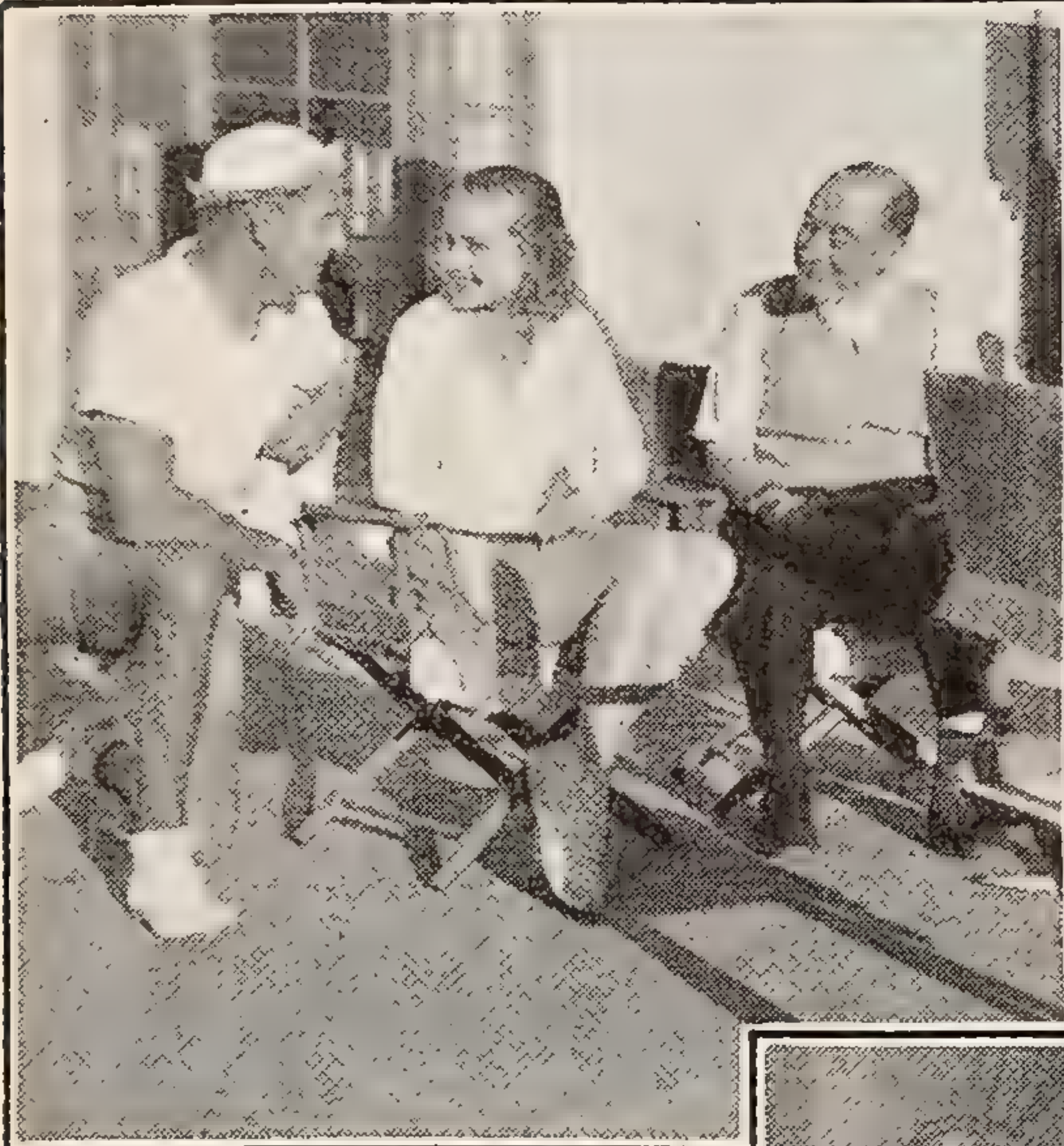
Cashmere Bouquet

THE LOVELIER WAY TO AVOID OFFENDING



EYE-WITNESS PHOTOS

by CHARLES RHODES



There's nothing like the winter sunshine at Palm Springs, so while visiting the desert oasis I caught this picture of Paul Lukas, Carole Lombard and Eric Blore lolling at the Racquet Club



Distinguished visitors broke up work momentarily on the *Great Ziegfeld* set. This picture, from the left, shows Nat Pendleton, Frank Morgan, Gene Tunney, Frances Marion, William Powell and Luise Rainer, all in general conversation



This picture was snapped at the party given by Countess Di Frasso. Miriam Hopkins, Merle Oberon, Norma Shearer and Dolores Del Rio all posed willingly



When I attended the Will Rogers memorial program at the Shrine Temple, I found the biggest hits were Bill Robinson and Shirley Temple



Dancing at the Trocadero were Joan Crawford and her newly acquired husband, Franchot Tone. They grinned cheerfully and told me to fire away



Here's another shot taken at the party given by the countess. George Brent, Grace Moore and Clifton Webb were in a corner of the luxurious home when I snapped this one. Miss Moore had fully recovered from her cold



Dr. J. J. Pressman had gotten over his temperamental mood when he returned from San Francisco with Claudette Colbert

How Hollywood Invested in BOB TAYLOR

They gave him a secret "allowance" when he couldn't buy peanuts, and he spent his way to screenland fame!

by ANITA KILORE

IF EVER HOLLYWOOD has had a male Cinderella, Bob Taylor is it! And as every Cinderella, even a boy one, has a wand-waving fairy godmother, so also has Bob Taylor had one. And that fairy godmother has been none other than Hollywood itself.

There is only one false note in this Cinderella simile. Bob Taylor never wore rags, never slaved at any kind of work . . . never has been without a fond and loving parent. He has always been the best-dressed male in Pomona, his home town. He has always had pocket money, and something to ride around in . . . and he is the one and only child of the dearest mother a boy ever had.

So why a Cinderella? Because if you're not known in Hollywood . . . if you don't get your name in the papers, if nobody talks about you . . . you're just as much of a nonentity as Cinderella was before her fairy godmother brought her out of the kitchen. In other words, in Hollywood, the important step is not transforming rags to riches. It's more important that the wand-waving change dull oblivion into bright and sparkling spot-lighted fame.

And just signing a contract with M-G-M did not accomplish the trick for Bob. It might have, except that shortly after M-G-M took him, the news leaked out that he had been signed for \$35 a week—about the lowest salary every paid a contract player.

Ho! said the scribes. He can't be anything much! And, accordingly, they left him out of their papers. Hollywood has a new twist on that old saying, "Out of sight, out of mind." It is "Out of the papers, out of everything." And out of conversation particularly. Even the gossips didn't consider him as a palatable subject.

● BOB GOT DISCOURAGED . . . not because of any of these things . . . but because he couldn't seem to get even a small part in any M-G-M pictures. He began to wonder if he was really suitable for pictures, if he really had a future in them. And, like a sensible person he went to Louis B. Mayer to ask him just that.

Mr. Mayer talked to Bob as though he were his own son. He told him not to worry himself to death, but while he was waiting for his chance, to interest himself in some subject besides pictures, as a [Continued on page 66]



The Command Story

The youngsters grab the spotlight!
You voted for this story and
here it is. Send in
your next request



Bob Taylor's personable smile has won him many friends. Here he is at a recent preview with Irene Hervey and Bill Henry, two up-and-coming young film players

—Charles Rhodes Photo

KING OF BUR



GLORIOUS SONG HITS

including

'SPREADING RHYTHM AROUND'

'SHOOTIN' HIGH'


'LOVELY LADY'

'TOO GOOD TO BE TRUE'


'I LOVE TO RIDE THE HORSES
ON THE MERRY-GO-ROUND'

20th
CENTURY
FOX

HOLLYWOOD



BURLESQUE



THE KING OF CASTS in the picture that's
THE KING OF LAUGHTER...DRAMA...SONG!

THE FIRST GREAT MUSICAL ROMANCE OF 1936 . . ablaze with color . .
crowded with the drama . . of a wonder-world you've never seen before!

1. WARNER BAXTER

plays the colorful King of Burlesque, a true-to-life role surpassing even his "42nd STREET" success! From cheap side-streets, he skyrockets to dazzle Broadway with his happy hoofers and his singing sweeties in a show of spectacular novelties!

2. ALICE FAYE

knocks Park Avenue playboys and London lords for a row of top hats—but almost loses the man she loves!

3. JACK OAKIE

is the Burlesque King's best pal, who helps to put the ha-ha-ha and heh-heh-heh into the Great White Way!

4. DIXIE DUNBAR

is the switchboard operator, who can do more with a dance number than a telephone number!

5. MONA BARRIE

stands high in the social register but low in the cash register. She takes the King of Burlesque for a matrimonial sleigh ride.

6. GREGORY RATOFF

pretends he's the "angel" who will back the comeback of New York's great showman!

7. ARLINE JUDGE

is the burleycue gazelle who leaps at the idea of becoming Oakie's wife! (Can you imagine!)

8. FATS WALLER

makes a "hot piano" sit up and cry for mercy!

9. NICK LONG, JR.

hoofs and he hoofs 'till he brings the house down!





How SHIRLEY

She's a born actress! That's what her director, David Butler, tells you in this article

by KATHARINE HARTLEY

BASKING IN THE spotlight of popularity, Shirley Temple takes the plaudits of a nation unconcernedly because it's all just a lot of fun to her! She likes her dolls and crayons but when Director David Butler calls her on the set, she plays at acting like any other youngster and thereby packs a wallop.

Shirley never took elocution lessons from the neighborhood teacher, nor did she go near an acting school. She didn't need to. You see, Mrs. Temple is largely responsible for the Shirley Temple you praise so highly.

Like many another mother, Mrs. Temple always harbored the desire to act. She never achieved that ambition. So when Shirley came along, Mrs. Temple unconsciously began developing the talent that her offspring had inherited. And before many years Shirley faced the camera in a short subject and began her climb to fame.

Shirley still doesn't take lessons. What acting she knows she learned from her mother, but the disposition to act was inherent in her. And when she gets before a camera, she speaks the lines as her mother taught them. The rest of it comes naturally. She plays and it turns out to be the finest sort of child acting.

Shirley and Dave Butler are grand pals. And nobody other than Shirley's mother can tell you better about the development of her career.

● "YOU CAN TELL the world for me that I think Shirley Temple is the greatest actress on the screen!" said Dave Butler, so sincerely and so vehemently that there could be no doubting that he meant it.

"And it's not just because I've directed four of her pictures that I say that," he continued. "Any man who couldn't direct her should give himself up. She is the sweetest, most natural, most gifted, accomplished artist that I've ever come across in all my years of movie-making—and I've directed a lot of the big ones. Shirley

is instinctively an actress. It was born in her, I guess. It's just one of those things that happens once in a century—like a great race horse or a crack baseball pitcher—all born with the winning streak in them.

"Come over here to the other side of the set—I want to show you something. See that circular iron staircase?" I saw. It was the full height of the high sound stage, winding up and up, with seven or eight spirals. There's a photo with this story showing it. "The other day we had to film the most difficult shot in the world on that staircase. Shirley and Guy Kibbee had to climb up the stairs, and at the same time deliver two and a half pages of dialogue.

"The camera moved up with them on a swinging crane. Two sound men had to carry a microphone ahead of Shirley all the way up the stairs. At each turn, Shirley and Guy had to pause, face the camera at an exact angle, deliver a line or two and move on. I figured we'd have to spend two days on that one scene—it was so complicated. I explained the scene to Shirley. At first I didn't think she was paying any attention to me. She was looking at the floor, shuffling her little feet, trying out a new tap routine. I asked her if she was listening to me—did she get what I meant? She looked up at me and grinned. 'You'll see if I was listening! You wait and you'll see!' she called out gayly.

"Well, you can believe it or not. I'll admit it sounds hard to believe. But we started that difficult shot, two and a half pages of dialogue, and with all the turns, and the stopping in the right places to look at the camera, Shirley did the entire scene without one single mistake. But Guy Kibbee, veteran actor that he is, made some mistakes. That's no reflection on him, however, because nobody in the world but Shirley Temple could have gone through that scene perfectly the first time!

"Of course there are a lot of times when Shirley doesn't do a scene in one 'take.' But it's never because she doesn't know how. When we have to take a scene over, it's usually just because she's so full of the old mischief that she can't concentrate on acting.



Director Butler usually has to explain things to Shirley only once. Above, they're shown together during the shooting of *The Littlest Rebel*. Below, Shirley does a difficult scene with Guy Kibbee in *Captain January*

LEARNED ACTING



A terribly cute thing happened one day when we were making *The Little Colonel*. It was a scene of Shirley alone, propped up in a big bed, and she had to cry, and say, 'I want my mother, I want my mother.' Well, we took the scene once. It wasn't very good. Shirley hadn't put any feeling into it. So I went over to her and used the phrase that Will Rogers always used to say after a scene—'We can do lots better acting than that, Shirley.' (Will always said it of himself, of course.) Shirley grinned and pulled me close to her. Then she whispered, 'Well, I admit there *was* a little fake in it, Mr. Butler.' Now, can you help loving a kid like that!

"The amazing thing is that Shirley not only acts in her pictures herself, but she takes a terrific interest in the acting that everyone else does in the picture. She makes the picture just as much her responsibility as it is mine. She actually helps me direct! I'll tell you how it all came about.

● ONE DAY, WHILE working on *Bright Eyes*, there was a scene between Shirley Temple and Jane Withers. While Shirley was delivering her lines, I noticed that Jane was also repeating Shirley's lines noiselessly with her lips. This is what we call 'mouthing' another's lines. I explained to Jane that she mustn't do that, and how funny it would look on the screen. The audience would see her lips moving, but hear no words. Jane apologized and said she hadn't realized what she was doing. So we shot the scene again.

"After the second 'take' Shirley came over to me, tugged at my sleeve, and drew me aside. 'I want to tell you

something, Mr. Butler . . . Jane is still mouthing my lines. But you mustn't scold her, or tell her I told you, cause sometimes I do that myself. Only I just wanted to let you know not to worry, because I'll watch out for those things myself. I'll help you.'

"All right,' I told her. 'You watch, and let me know after the scene, how it went.'

"After the next scene, I looked at Shirley, and Shirley looked at me. Her lips tightly closed, her hands behind her back, she soberly nodded her approval of that third take. Her eyes and her whole bearing plainly said that everything was jake! She still does that. After every scene she lets me know whether it was O. K. or not!

"Another time when we were doing the baptizing scene in *The Little Colonel* we had a lot of trouble with the little colored boy, whom Shirley had to baptize in the stream. You see most child actors have to be coaxed and wheedled into doing anything before the camera. (That's where Shirley is so different: you never have to coax her to do anything.) This little colored boy was feeling obstinate, and he'd always duck himself in the water, before we were ready to 'shoot' the ducking. Remember, he was wrapped in a fresh clean sheet too, before the ducking was to take place. Well, after he had used up fourteen sheets in untimely duckings, and pretty near all my patience, Shirley again called me aside. She is always crooking that little finger of hers at me, and then I bend close while she whispers.

"Mr. Butler,' she said, 'I'm doing all I can to make him behave, but he's so heavy! Each time I try to hold him up till the [Continued on page 70]



Tousle-headed Shirley has reason for the bright smile in the top picture. Photo was taken upon her arrival in Honolulu not long ago when she was greeted by ten thousand youngsters! Below, Shirley manhandles Director Butler, but it's all in good fun



The Confessions OF A HEAD WAITER

It's his job to please the palates of filmdom! Nick's story is full of laughs and genuine human interest

by HOWARD KING



Nick knows his child actors, so he offers a slice of cake to little Freddie Bartholomew. "Big Boy" Victor McLaglen looks like he wants a slice, too. Above, the famous Cafe de Paris, where 20th Century-Fox stars gather each day to dine and talk



"This one's very good," Nick tells Joe E. Brown. And the famous Joe E. smile indicates full assent to the suggestion

IT WAS CERTAINLY one heck of an hour to choose to interview Nick, "head waiter of the stars. . ."

Noontime in the Cafe de Paris, that huge restaurant on the Twentieth-Century Fox lot, where Nick now presides. Already, the cafe was filling up with the mob from the stages and offices—stars and extras, directors and yes-boys, clerks, stenogs, press-agents. In the foyer stood Nick, menus in hand, to personally take care of the big shots. Nick, who in years of head-waitering in Hollywood's biggest and best eateries, has come to know them all. Nick, veteran of the Biltmore, the Vendome, the Brown Derbies — the places where the stars eat and have fun.

Janios is his last name, but nobody cares—not more than a handful of the scores and scores of stars who call him "Nick" know he's Mister Janios. They just know he's Nick, and that he knows just what they want and how they want it, when they come to eat. But they don't know how much else Nick knows—and thinks, behind that imperturbably placid mien of his—about them.

I was there to try to break behind that dead-pan front of his and find out a few of the things he knew—and thought. If I could. Because Nick knows that, in a fashion, he stands somewhat in the relation of doctor or lawyer to these people. And it'd be like drawing teeth to get him to tell some of the things he knows. Well—

"Nick," I said, "you must know a lot of interesting and — uh — funny things about these stars, don't you?"

"Sure!! You think I'd serve them for six-seven years and NOT know?" he came back.

"Well, tell me some stories," I urged.

"All right. What?"

"About what they do and eat and say and—well, like that, you know."

"Who?"

"Well, anybody — say, for instance—"

Just then a big hulk of a fellow strode in.

"Hello, Mister McLaglen," from Nick.

"H'lo, Nick," grinned Victor McLaglen. "Got a nice—er—table for me today?"

● FOR SOME REASON Nick winked at me, and led McLaglen to a small side table. Then he came back and whispered to me: "Watch him." I did. I saw McLaglen study the menu, make his choice and then look up at the waitress. She wasn't one of the good-lookers, by any stretch. McLaglen gave one look, and muttered a brief order. In a moment she came back with a cup of coffee—that's all. He gulped half of it, strode out, sort of glared at Nick.

Five minutes later, McLaglen came back, picked his own table this time. And this time it was a perfect blonde wow of a baby in waitress' green-and-white who was at the table. A beatific grin

[Continued on page 64]

WILLIAM POWELL'S *Sure Cure for Colds*

Here's one way to end a cold—
we recommend you don't try it!

by HARRY LANG

THIS IS A screwy story about How To Cure a Cold the Way Bill Powell Does It. If you like your reading sane and sensible, then skip this one, because it's plain nuts. . . .

Now, about this cold of Bill's. He didn't know he was curing it. Didn't I tell you this story was crazy? As a matter of fact, you can't appreciate just HOW nutty it is until I warn you that it begins with the late Florenz Ziegfeld and chocolate creams, and before it ends, it's all tangled up with rain, ice cream, a beautiful blonde star, Bill's automobile and a lot of other irrelevant and immaterial things, and the balmiest series of misadventures that ever befell anybody—even Bill Powell.

Of course, if you think you can take it, read on—

It seems that what started all this was the fact that M-G-M learned that Florenz Ziegfeld used to munch chocolates continually. So, when they cast Bill Powell as the great glorifier in *The Great Ziegfeld*, the first thing the prop department got was lots of chocolate candy, and started Bill gnawing them.

Right away, life began to brighten for Bill. If there's anything he particularly likes, it's chocolate candy. And then, Art is Art and Anything for It, is Bill's motto, so down went the chocolates, with Bill saying pretty things about each piece.

BUT!—chocolates add up to acidosis, and before he knew it, poor Bill was as full of acid as a mother-in-law. Acidosis, in turn, makes even a movie star's system highly receptive to the common cold germs, and whoo-WHISH—came a draught, and Bill had a cold.

● HOME TO BED he went, and that was swell. For not even his best friends point to Bill as an example of industry and energy. Bill himself modestly admits that laziness is one of his greatest virtues. For two days, he had a fine time, because he was in bed.

Life and the world wasn't such a bad place after all—until . . .

"Br-r-r-r-RING!" went the phone by Bill's bedside, and when Bill answered, darned if it wasn't the studio.

"Hello, Bill?" came the voice.

"Uh, huh, I'm dying; lemmealone," said Bill.

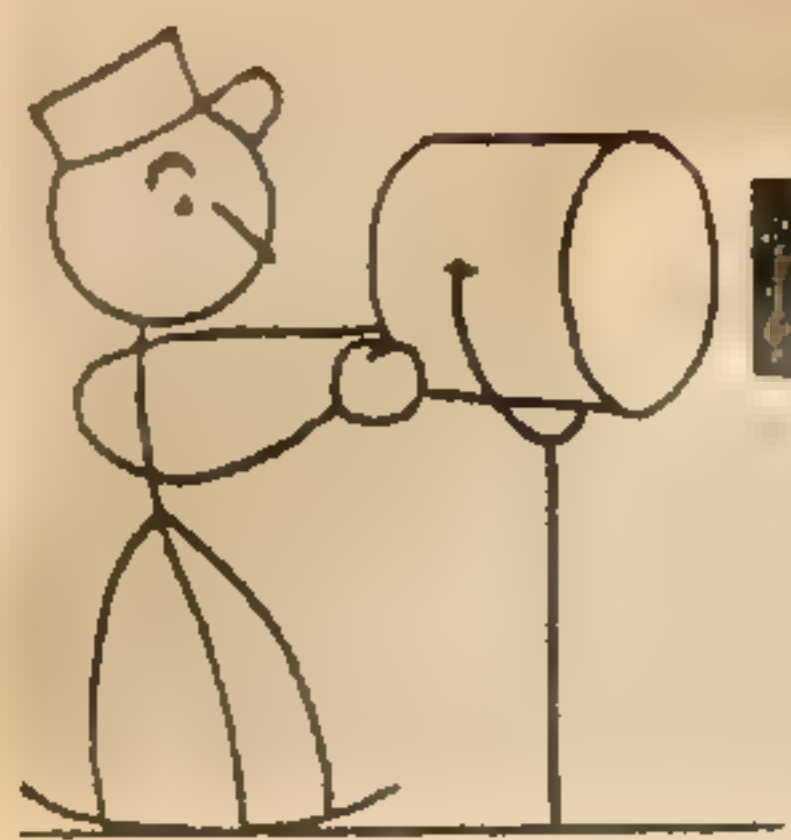
"We're shooting the big Mardi Gras scene tonight, and you're needed."

Bill looked at the clock. It was six o'clock. P. M!

"This," said Bill, "is a so-and-so hour to ask a man to get out of his deathbed and go to work." But because Art-is-Art-and-My-All-For-It is good old Bill's motto, he got up and put on his Ziegfeld clothes. And he went down to his garage and told Providence all about the injustice of studios and life in general, and climbed into his new flivver which had the top down, and started for the studio. . . . [Continued on page 62]



Above, Bill Powell sips a concoction for colds and sighs profusely. Below, he's shown with beautiful Jean Harlow



HOLLYWOOD SPOTLIGHTS

As A YOUNGSTER, he was a Mediterranean Tom Sawyer. He grew up in Malta, studied books in England; but for all his international background, he's at his best as a typical American gangster.



Joseph Calleia

We were lunching with Joseph Calleia, the illustrious gangster of *Public Hero Number One*, when he grew reminiscent over his childhood. And it is quite a remarkable story.

He grew up with his three brothers in the powder keg of the Mediterranean, England's fortified island of Malta off the coast of Sicily. As youngsters, he and his friends would get balls of string, tie the twine to a tree, and venture into the black catacombs that snake their way endlessly under the surface of placid Malta. Grim catacombs these—remnants of times when poor unfortunates were doomed to life imprisonment in eternal darkness.

And so, with eyes sparkling excitedly and delicious shivers running up and down their backs, Joe Calleia and his pals played Tom Sawyer, exploring the catacombs in candlelight. It was dangerous child's play, wandering through these gloomy caverns. Now Calleia talks about it as a faint memory, and sees the old catacombs as perhaps lifesavers for a modern generation. In the event of airplane raids, Malta's populace can take to the stone caverns and disappear completely from sight!

Joseph and his three brothers left home

early due to unimportant family dissension. They went to England as mere youngsters to pursue their own careers. Now the other three are back home with the father, Pi. Calleja, an architect. One of the sons is an engineer. Another is a professor. And the third is a priest. Calleia, the actor, is the only wandering son.

When he became an actor, he took his mother's name of Spurin because father Calleja objected to his stage ambitions. When fame came his way, the father regretted his opposition and asked his son to take back his own name. Joe gladly acceded to his wishes. He was home a few years ago and was given a joyous reception.

Joe is doing another gangster rôle with Jackie Cooper and Rin-tin-tin, Jr. He's having a lot of fun at it and, incidentally, has become Jackie's Number One hero. Shades of Tom Sawyer!

A Mother's Woes

DOUGLASS MONTGOMERY, who has decided to remain in Europe for a one-picture spell, has learned that he's supposed to wear a certain type of overcoat in certain sequences and has cabled his mater to send his own on. In the meantime, Mrs. Montgomery is trying to be patient with her son's amazing lack of memory.

According to an agreement they had made prior to his leave, Douglass was supposed to cable just one word "COAT," and his mater was to forward the one agreed upon post-haste. Instead, Douglass took especial care in wording his cable to explain exactly which coat, complete description, and the postscript to ship it air mail. WOW! By the time all totals he could have bought at least two coats in

London. But Mrs. Montgomery says "That's nothing! He once wired from Quebec to air-mail his ice skates, snow shoes and skis!"

Stars and Stooges

YOU AREN'T A STAR unless you have a stooge, and he isn't a stooge unless he's a combination valet, companion, stand-in, court jester, purser, and errand runner.

Such is the brief summary of professional ranking in Hollywood today. In New York or London, a stooge may or may not be a yes man, the butt of petty jokes. In Hollywood he is a definite personality, and a valuable asset.

Some of the stars use their stooges only as stand-ins. Others have them as constant companions. Often they are old friends, and occasionally they hold down their jobs because they are primarily bodyguards.

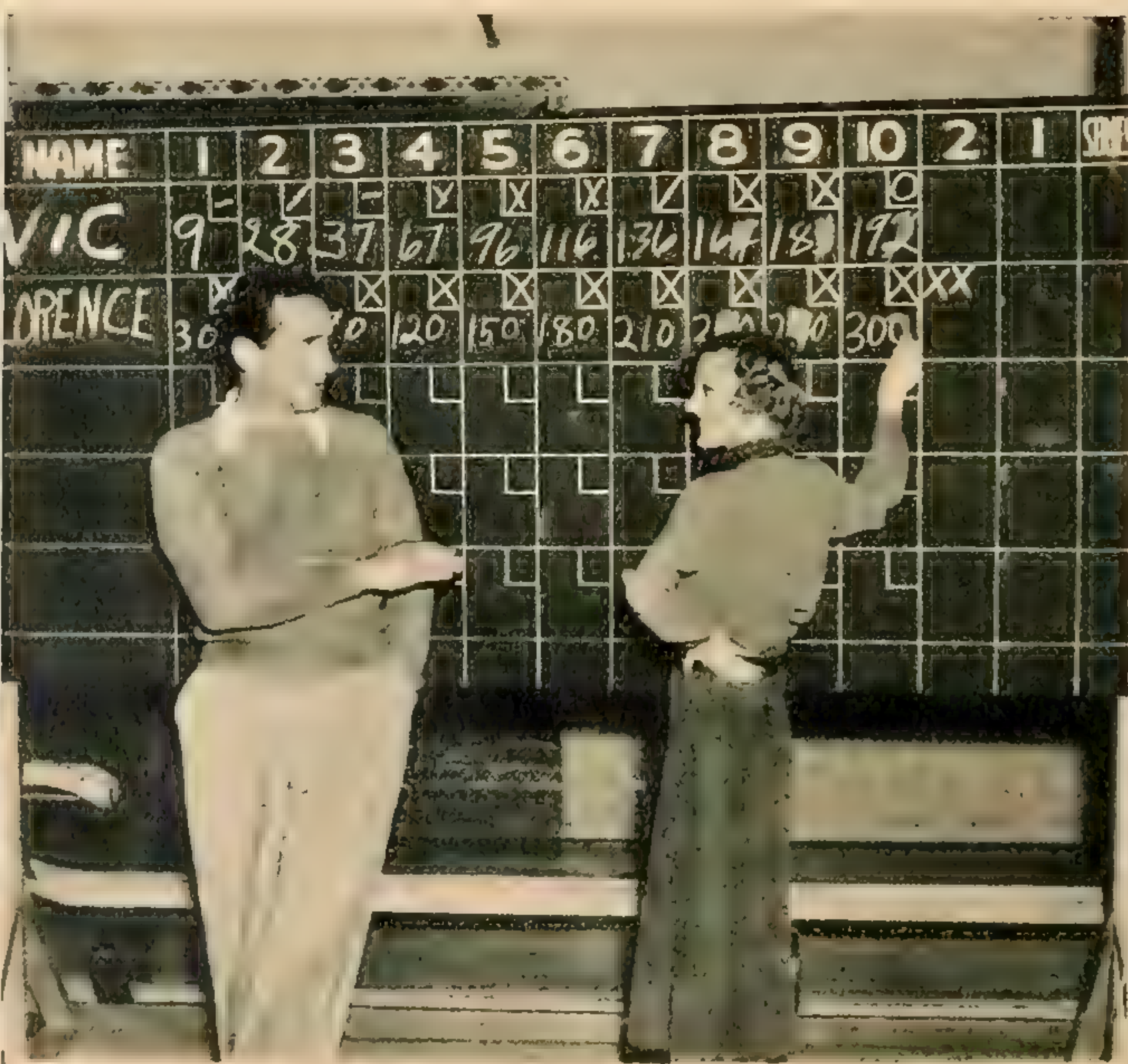
Warner Baxter's stooge is Frank McGrath, a "spitting image" of the star. He has the same slicked hair and style of mustache. McGrath acts as Warner's secretary as well as stand-in. On location trips they're good buddies. It's an ideal arrangement.

Jack Oakie has Lowe "Cracker" Henderson, an exact duplicate of himself, to do his stooging in *King of Burlesque*. "Cracker" is so much like his boss in speech, appearance, and clowning, that the two are frequently confused. Lowe is the brother of Eugene Henderson, Gary Cooper's backer-upper.

Oakie summarizes the duties of a stooge like this: "He wakes you up in the morning, sees that your tie is straight, answers your personal mail, cracks jokes at breakfast." For all this a stooge averages \$30 a week.

Photostories by

BOWLED OVER » » » FLORENCE RICE and VICTOR JORY





Mundin Can Take It, But He Doesn't Like It

IF YOU ARE one of those people who can "dish it out but can't take it" don't try to become a screen comedian.

That is the advice of Herbert Mundin, the English comic who is generally conceded to be one of the funniest men in Hollywood, both on and off the screen. He declares that a screen comedian seems to be fair game for the public at large whenever and wherever he makes an appearance, and unless he has a real sense of humor and can take the public "ribbing" with a grin he is in a difficult spot.

"It's a funny thing the way the public reacts to a comedian," says Mundin. If one of the screen's great lovers or villains appears on the street he is gazed upon with a sort of awe. Women gasp and become tongue-tied. Let a comic step out and immediately everybody starts ribbing him. None but a comedian knows how horribly embarrassing some of the remarks by strangers are.

"For example, what do you think of this one? I was standing in the Ripley 'Believe It Or Not' building down at the San Diego Exposition recently. I was looking at one of the freaks on exhibition when a lady stepped up to me and said, 'Aren't you in pictures?'"

When I admitted I was, a smart-cracking man standing nearby said, 'It must keep you pretty busy working in Hollywood and being on exhibition down here.' There was only one thing to do under the circumstances—laugh uproariously with the crowd . . . and wonder why people feel a comedian should be the target for all amateur wits.

● "ONE NIGHT WHEN my wife and I were dining and dancing at the Cocoanut Grove in the Ambassador Hotel a young wag, wanting to show off in front of four very beautiful girls at his table, tapped my arm as I walked by. 'Oh, waiter, I want to pay my bill,' he said as he handed me his bill and a crisp fifty-dollar bank note.

"His feminine companions giggled joyfully. I looked very serious, took the fifty dollars and went to the cashier and paid his bill, which was only fifteen dollars. Instead of taking him back the change, I kept the thirty-five dollars and gave it to the Actor's Relief Fund the next day. That was an expensive show-off for that lad, but at least he could take it, too.

"Another evening I was at a social gathering at Winfield Sheehan's home. One of the [Continued on page 61]



Well, if it isn't Napoleon! Herbert Mundin looks a trifle nutty, but don't you believe it

Charles Rhodes

SHOOTING TILL SHE HITS

» » »

EVALYN KNAPP





Her Star Moves Back to the Heights



Here is the Marian Marsh you will see in *Crime and Punishment*. Her performance tops anything she has ever done before!

TEN WARY STEPS more and Marian Marsh reached the top.

Her yellow hair had fallen loose about her face as she climbed, and she shook it back with a careless motion of her hand, now free of its duty of clutching the staff which had guided her up the incline. With pride she looked back, back over the precipitous Swiss glacier, down and then farther down over the seven miles of its glistening surface, down to the first line of straggling trees 9,000 feet in her wake.

Most of the hiking party who had started with her from the little hotel in the Swiss Alps had given up the climb along about the spot where the last trees bored their way through the slick surface of the ice. Only the guide remained with her as she achieved her

position on this sunlit peak. "How many feet high?" she asked her guide, who stood at her elbow, surveying with still another gasp the grandeur he had seen a hundred times before.

"Ten thousand feet, Miss," he beamed. "And not many girls can make it."

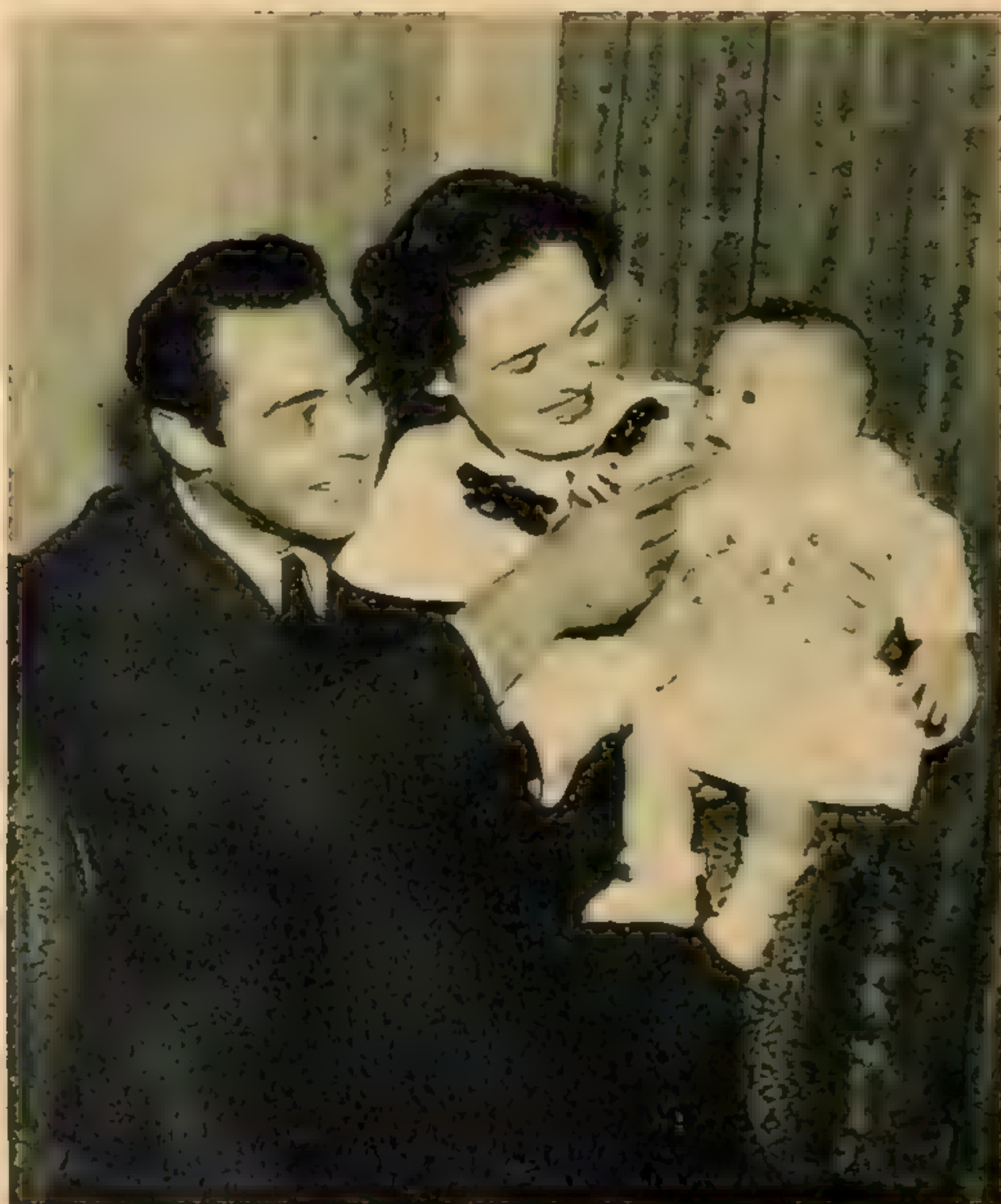
"Hm . . . mm . . . mm . . . mmm," mused Marian Marsh, thinking that this surely must be the greatest accomplishment of her life, "Hoorah for me!"

Two years have passed since Marian Marsh climbed to the top of the glacier. She was twenty then. Today she can look back upon a steeper, and to most who try it a far more arduous climb than the one up that icy slope.

At twenty-two, she stands among the few—still very young—who have reached the top in films. Her performance as the tragic Sonya in *Crime and Punishment* placed her there, and an echoing chorus of critical praise insured her place after her work had received the official accolade of her studio.

[Continued on page 53]

BABY'S DAY OUT » » JACK DURANT, MOLLY O'DAY and BABY



--Photostory by Charles Rhodes

HOLLYWOOD

WENDY BARRIE *Tells* HOW TO FALL OUT OF LOVE

IF A GIRL is unhappy in love, I believe she should go without seeing the man for some time. I have. If it's true love, the separation won't change anything. If it's not, she'll be cured.

Right now I haven't seen *him* in over a year. I don't know whether I'm still in love or not. I won't know until I see *him* again. And I am sure to, sooner or later.

Then—if nothing happens—if I don't feel anything—I won't be in love. I won't feel sad or sorry. I'll just feel a sort of calmness, because I'll know that it's right.

For a year, you see, I've been all mixed up about myself. I was mixed up when I came to Hollywood, and throwing myself into a new career and into a strange new world didn't help. I'm just beginning to get myself straightened out.

Sometimes I think I'm the kind of woman who can only fall in love once in her life. Irish girls are often like that, and I'm Irish. There is, you know a type of girl who falls for almost every man she meets. In a way, it's easier for them—but I'm not like that. I've only been in love once or twice in my life.

● **BUT ABOUT** falling out of love—The separation itself won't have made any difference, but it gives you a chance to become more sane and

Wendy Barrie and the one-time object of her affections — Jimmy Donahue, cousin of Barbara Hutton. When the Barrie-Donahue romance failed to jell, it was hot news

sober. You can evaluate a man more calmly. A man can do the rottenest things to you when you're passionately in love with him, and you don't even notice them. After a separation, love may not cool, but you can see those things more clearly.

Meeting other men is supposed to help you fall out of love. When I first came to Hollywood, my friends had me whipping around town every night, introducing me to this man and that.

It might have worked somewhere else, but it didn't work here. Not for me. You don't have a chance to know men here! You meet an attractive chap at a party, and then a week may go by before you have time to see him again. A week of darned hard work. If he's in pictures, he will be working, too. It's even difficult to make your free times coincide so you can see each other!

The difficulties, naturally, bring about a certain romantic interest. Love feeds on obstacles, they always tell us. And the glamorous surroundings of this town help too. But that sort of thing romance, flirtations—would never cure me of real love.



Star's Own Story

Beautiful, talented Wendy Barrie came to America over a year ago to marry James Woolworth Donahue, heir to the Woolworth fortune. "My five and ten," she calls him. The details of their smashed romance were headlined in the newspapers. This human document shows you how she feels now, and explains why she has become, with such pictures as *Millions in the Air* and *A Feather in Her Hat*, one of the most important young actresses of the year. Miss Barrie's story is written in collaboration with Mark Dowling.

When a girl reaches a certain point of maturity, you see, it isn't easy to fall in love again. When I was younger I thought I was in love if a man said to me, "What pretty teeth you have!" Now I know I couldn't fall easily if the man were attractive as Clark Gable!

It gets harder and harder and harder as you grow and develop, especially if you've been hurt once. You're afraid to trust—to love—again. You demand more companionship, more of the things you would demand of a friend.

● **YOU CAN'T** learn from what other people tell you, either. That's why I'm afraid this story may not help other girls. [Continued on page 58]

MY DAUGHTER IDA

by Mrs. Lupino

Yowsah, Ida's sweet as apple cider—
And her mother's right beside her!

(as told to HARMONY HAYNES)

THIS HAS BEEN such a happy, care-free year that at times it is a bit difficult for me to realize that this lovely young lady with whom I play is really my own little daughter grown up.

And how does Ida feel about me? I've never asked her but I would say that she gives me a very daughterly love and affection—but when it comes to respect? Then I'm afraid I'm just the girl friend.

I don't mean by that remark that Ida is disrespectful for she is never that—to anyone, but instead of bowing dutifully when I speak and saying, "Yes, Mother," she'll screw up her face and say, "Well, now I thought—" And I'm always glad to hear what she thinks on any question. I never wanted my children to bow to my decisions just because I happened to be their mother.

Ida's father, Stanley Lupino, and I were mere kids when we married. He was rapidly becoming a great favorite as a dancer and comedian on the English stage and I played as his soubrette. We had been married two and one-half years and come from the provinces to London, when Ida was born.

We felt that his future on the London stage was secure enough so that we could safely take a house and I could devote my time to mothering him and the baby. However, I returned to the stage many times at the request of producers, but managed to be at home enough to superintend the rearing of Ida and Rita, who was three years younger.

● WE HAD NO careers mapped out for our children but felt that they would just naturally turn to the stage the minute they were old enough to talk and walk.

However, Ida disappointed us. She didn't seem to care much about the profession nor show any marked talent for it. At school she was a very apt pupil, never satisfied with anything but the highest marks. She was very good at painting and sketching and



A famous English stage family invades America! Here is Mrs. Connie Lupino, left, with Ida. Stanley Lupino, the father, has just arrived in Hollywood. Below, Ida wears a sophisticated chiffon frock



when she came home with a prize from the Royal Academy of Arts, we thought she might grow up to be an artist.

When Ida was seven, Stanley thought it was about time to give her a taste of the theatre. He built a miniature theatre in our garden and began putting Ida through the paces of acting. He did not permit her to play child parts. That suited Ida, she never cared much about children anyway, always preferring the company of her elders. So right from the beginning little Ida was a *Juliet*, a *Camille* or anyone Stanley fancied at the moment.

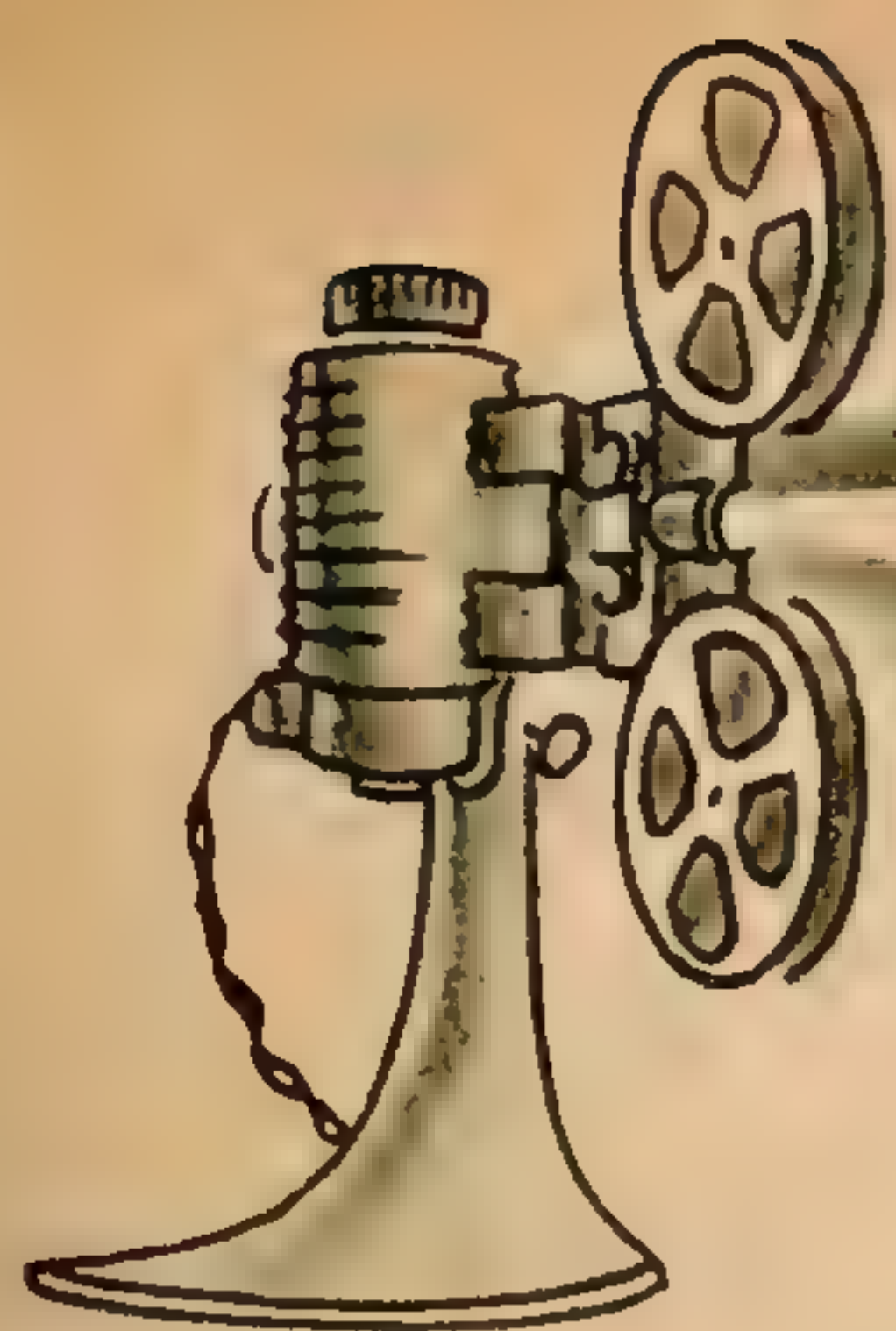
Ida and Rita were both in public school except for two years when Stanley and I played together in New York.

In spite of being surrounded with the theatre and stage lore, playing in her little backyard theatre and having been in several revues, Ida did not show any flair for acting until she was eleven years old.

It seemed to crop out all at once and she

[Continued on page 56]

HOLLYWOOD



THE PROJECTION ROOM

Reviewing the
Previews with
JACK SMALLEY

THE STORY OF LOUIS PASTEUR (Warner Brothers)

● For two years the great William Dieterle, one time idol of the Continental stage and co-director with Max Reinhardt of *Midsummer Night's Dream*, fostered a dream of another sort. No fantasy of fairyland this, but a real life record of the bitter war of mankind against microbes—the dramatic story of Louis Pasteur.

Dieterle encountered heart-breaking obstacles. Producers saw no picture values in a chemist's battle with germs; antivivisectionists said Pasteur was an enemy of dogs; yet he persisted. His good friend Paul Muni enlisted with him, the Warner Brothers were won over, and on the very anniversary of Pasteur's death the last scene was shot of a picture which already is regarded as one of the greatest triumphs of the motion picture art.

It is a picture breathless with suspense and rich in drama, and while fulfilling these basic requirements of screen entertainment *The Story of Louis Pasteur* shoves back the present boundaries of picturedom and advances fearlessly into new realms of scientific education and human advancement. It is this element which focussed the eyes of all Hollywood producers upon the Pasteur picture.

The story begins with Pasteur's triumph over the black plague among sheep, by injecting anti-toxins. Hounded and sneered at by the great medical minds of France in the days of the second Empire, Pasteur's unshaken faith in his theories leads him to fight hydrophobia with vaccines. He risks the guillotine to save the life of a child bitten by a mad dog. His belief that the death of mothers following childbirth was caused by microbes of infection, and his spreading this doctrine, is a dramatic highlight of the picture. Micronisms, magnified and thrown upon the screen, are fascinating elements which no producer has yet dared use.

Paul Muni may well regard this as his greatest characterization. Josephine Hutchinson, Anita Louise, and Donald Woods merge their personalities completely with Muni, in rôles as wife, daughter and son-in-law. But the surprise of the picture is Fritz Leiber, great Shakespearean actor who found Hollywood indifferent to his talents. Dieterle saw his visiting the *Dream* set, cast him as Dr. Charbonnet without further search. Leiber's magnificent work in a rôle second only to Muni's brings the recognition he richly deserves.

If Pasteur might have had the support of a motion picture such as this, to fight the dark ignorance of medicine men, how swiftly might that battle been won! Once that is realized, the value of a picture such as *The Story of Louis Pasteur* can more adequately be measured for its worth to humanity.



Paul Muni and Josephine Hutchinson give powerful portrayals of the rôles of Mr. and Mrs. Pasteur in the Warner picture describing his amazing career as a scientist



Edward Arnold, as the prosecutor, lays heavy hands upon Peter Lorre in this dramatic scene from *Crime and Punishment*

CRIME AND PUNISHMENT (Columbia)

● Just as the Pasteur picture advances the cause of scientific enlightenment in combating disease, *Crime and Punishment* represents a forward move of great significance to the motion picture—a daring exploration in the brain of a murderer.

Without the genius of round-bodied, round-eyed Peter Lorre it is doubtful that Josef Von Sternberg would have attempted this picture. A kindly, quiet little fellow, he has made an awesome reputation as the portrayeur of monsters. His evil men are unlike those of Karloff in that Lorre uses no weird makeup.

The film is an artistic and financial triumph for Von Sternberg, erstwhile limited to the smouldering sex complexes of Dietrich dramas. He paints this picture with bold strokes in strong blacks and whites, and obtains a brilliant effect with this chiaroscuro lighting. Lorre plays the hero of Dostoevsky's most noted book, *Crime and Punishment*. He lets you peer into his mind with a mere lift of an eyebrow or the droop of a lip until suddenly you are thinking with him; suffering as he suffers, falling prey to the lust for vengeance, plotting murder, enduring the agonies of conscience. You meet, thankfully, Edward Arnold's wholesome sanity, cling to him in relief when your sanity seems slipping. And you emerge limp, aware of a tremendous experience.

Marian Marsh is exquisitely beautiful as the girl of the streets, and she portrays with infinite skill the tawdry melodramas of such a girl, her purity of faith, her virginity of soul overcoming the mud of her environment. Like Dieterle, Von Sternberg surprises Hollywood with another discovery. Miss Marsh comes into her own with *Crime and Punishment*, even though the picture belongs to Lorre and to Edward Arnold.

I DREAM TOO MUCH (RKO)

● The Projection Room regards *I Dream too Much* as being easily the best semi-classical music show yet produced. In view of Grace Moore's accomplishments in this realm, such praise seems high to accord the first effort of Lily Pons; perhaps the producers profited by earlier mistakes in this type of film.

Quite possibly you have yet to meet Miss Pons on your screen. She will not disappoint you. She isn't beautiful; she's little and skinny and her tongue gets twisted with English. But she is en-

[Continued on page 60]

Fashions for the Freshman Co-ed

Patricia Ellis, starring in "Freshman Love" tells how to dress successfully during that first, trying year in college

by MARIAN RHEA

FASHION BULLETIN! Ann Sothern 'way up in the vanguard of fashion, as usual—in black felt Chocolate Soldier hat, eyelet-embroidered in black and white. She had made clever use of two huge clips of brilliants, too. One was on her black suede bag (almost brief case size) and the other on the left cuff of her all black suit.

Irene Dunne, lunching at the Beverly Hills Brown Derby, a poem in Burgundy red!

IF CLOTHES WERE ever important to a girl, it is when she is a college freshman!

She is new on the campus. She is beginning a new life. She is "on parade," so to speak. Everyone is watching her appraisingly. She wants to have a good time. She wants to make good. She wants to be popular. To have more dates than she can take care of. To make a sorority. . . .

She wants to be happy!

Well, you can say what you like, but clothes play a big part in the impression a freshman co-ed makes in school. That doesn't mean she must have expensive things, but it does mean her wardrobe must fill two requisites. These:

Her clothes must be becoming.

Her clothes must be appropriate.

It was Patricia Ellis, starring in Warner Brothers' *Freshman Love*, who passed on these ideas to me. She had been thinking a good deal about being a freshman co-ed. Naturally she would, playing such a rôle. And she had been thinking a lot about the clothes a freshman would wear, too.

"If ever the rule, 'when in doubt, dress simply' applied to a girl, it is to the co-ed," Patricia said, thoughtfully.

"In the first place, there are campus clothes to think of. Certainly anything

[Continued on page 38]

Mindful of the many occasions when a freshman co-ed needs a smart, youthful and yet sophisticated afternoon frock, Patricia Ellis suggests this one of Cellophane cloth (pictured above), with draped collar and becoming, full sleeves. There is a Screen Star pattern for you, offered through Hollywood's pattern service for 25c. Send for No. 1657 (pictured left). It comes in sizes 14, 16, 18 years; 36, 38, 40-inches bust

1657

Coupon For Your Convenience

HOLLYWOOD'S Screen Star Pattern Service,

Fawcett Building, Greenwich, Conn.
In Canada: 133 Jarvis St., Toronto.

My size _____ My bust _____

1657—Afternoon Frock . . 25c

1656—Street Frock 25c

Fashion Magazine 15c

(10c if you order a pattern)

(Patterns offered in sizes 14, 16, 18 years; 36, 38, 40 inches bust)

Name _____

Street _____

City _____

HOLLYWOOD

THE

MERLE OBERON

You Don't Know

Straight from the heart of an actor friend comes this story piercing Merle's mystic mask!

by DAVID NIVEN



DISCUSSING A LADY in print, as the editor of HOLLYWOOD Magazine has asked me to do, wouldn't be considered quite cricket in England. But I understand things are different in this motion picture business and inasmuch as I couldn't say anything but the best about this particular young woman, I'll gladly tell what Merle Oberon has done for me.

First of all, she has given me that rare thing—friendship.

According to the dictionary, a friend is an ally, a champion, one who cherishes a high regard for another person.

A friend is companionable, kindly, sociable, well-disposed, affectionate, fond, tender and loving.

Friendship, according to the same authority, is a deep, quiet, enduring affection founded upon mutual respect and esteem. And friendship is always mutual.

Except for our rides on the roller coaster, which could scarcely be described as "quiet," my association with Merle Oberon is fully described in the definitions above. Friendship, in its fullest meaning, is what Merle Oberon has given to me.

● I'M OFTEN ASKED if I'm in love with her. Well, if I were not, I'd be a man set apart, for every man who knows her is in love with her.

There is every reason for this. In the first place she attracts all eyes because of her beauty and an air of distinction that she wears like a queen. Wherever she goes she is admired and is as popular with women as she is with men. Any man likes to be seen around with a girl like that.

She is everything that a man admires in a woman. She is a womanly

woman, soft and lovely and strictly feminine. There's something about her that inspires you to want to do things for her, but it's small chance you get, for she's always doing things for everyone else.

She is the easiest person in the world to meet, the most understanding human being I've ever known and the most fun to be with. If I feel in the dumps she can always think of something to do that will cheer me up. We go deep sea fishing and she never complains if the sun is hot, and you never hear her say she is tired. We ride horseback; we ride on everything on the amusement pier at the beach; we play tennis, we swim. I've never had such fun with anyone in my life. She always understands my moods and seems to fit in with the way I feel.

● HER SUNDAY NIGHT suppers are charming for she has the faculty of making [Continued on page 68]



Back from a trip to England, Miss Oberon was snapped (lower photo) entering the Trocadero supper club with Mr. Niven, her constant companion when she is in Hollywood. You'll like his frankness

Photos by Paul Tangueray and Charles Rhodes

Star's Own Story



From the British army to films! That's the recent history of David Niven, author of this article. Niven, son of the late Lady Comyn-Platt, is shown above marching with members of the regiment to Buckingham Palace for an audience with the King

**IF YOU ARE
SKINNY
WEAK, PALE
RUNDOWN!**

**Get
Strength-
Building
IODINE
into Blood
and Glands!**

**Thousands of Weak,
Nervous, Skinny
Folks Have Found
This New Way to
Add 5 Lbs. in 1
Week or No Cost!**

If you are weak, skinny and rundown—if you go around always tired, nervous, irritable, easily upset, the chances are your blood is thin, pale and watery and lacks the nourishment needed to build up your strength, endurance and the solid pounds of new flesh you need to feel right. Science has at last got right down to the real trouble with these conditions and explains a new, quick way to correct them.

Food and medicines can't help you much. The average person usually eats enough of the right kind of food to sustain the body. The real trouble is assimilation, the body's process of converting digested food into firm flesh, pep and energy. Tiny hidden glands control this body building process—glands which require a regular ration of NATURAL IODINE (not the ordinary toxic chemical iodine, but the iodine that is found in tiny quantities in spinach, lettuce, etc.). The simplest and quickest way to get this precious needed substance is Kelpamalt, the astonishing new mineral concentrate from the sea. Kelpamalt is 1300 times richer in iodine than oysters, hitherto considered the best source. With Kelpamalt's iodine, you quickly normalize your weight and strength building glands, promote assimilation, enrich the blood and build up a source of enduring strength. Kelpamalt, too, contains twelve other precious, vitally needed body minerals without which good digestion is impossible.

Try Kelpamalt for a single week. Notice how much better you feel, how well you sleep, how your appetite improves, color comes back into your cheeks. And if it doesn't add 5 lbs. of good solid flesh the first week, the trial is free. 100 jumbo size Kelpamalt tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Kelpamalt today. Kelpamalt costs but little at all good drug stores. If your dealer has not yet received his supply, send \$1.00 for special introductory size bottle of 65 tablets to the address below.

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SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to Add Weight Quickly. Mineral Contents of Food and their effects on the human body. New facts about NATURAL IODINE. Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 653 27-33 West 20th St., New York City.

Fashions for the Freshman Co-ed

(Continued from page thirty-six)

elaborate is utterly out of place for the class room or for any of the college girl's daytime activities. On the other hand, especially if she lives off the campus and must drive or take a trolley car or bus to school daily, she won't want to go in for sweaters and skirts and similarly typical sports costumes entirely, but will want to wear something different once in a while."

● SHE SHOWED ME, then, a frock of her own which she said she thought was ideal for many of the occasions that come up in the life of a co-ed. It was a two-piece affair of brown knitted cloth resembling jersey and dotted with tiny gold-thread figures. With such interesting and unusual material, not much decoration is needed for such a dress and, therefore, this one's only decoration was a row of gold buttons down the front of the jacket.

If you are interested in such a frock for early spring, you might try making one from the Screen Star Pattern which is offered through HOLLYWOOD's pattern service for 25 cents—coming in sizes 14, 16, and 18 years, and 36,

38 and 40-inches bust. And if you have an eye toward coming spring days, you might substitute crêpe for jersey with the result that you would have a dress that would last 'way up to the close of school and one you could also wear on the train for that summer vacation trip if you wanted to.

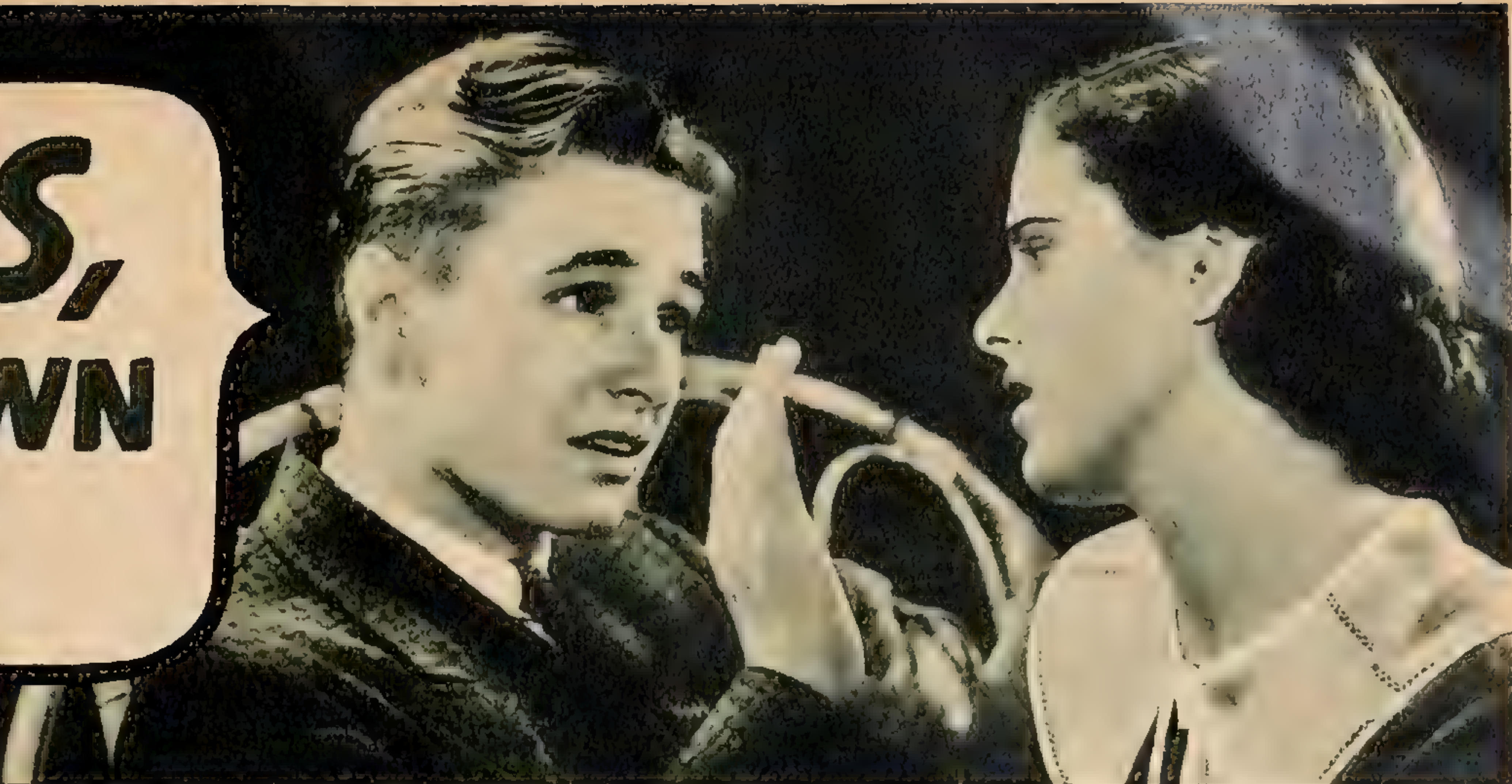
Then, there is the matter of afternoon frocks. You know—the kind of thing you [Continued on page 40]



Here is another clever and versatile dress for college days, displayed by Patricia Ellis. The material resembles jersey, flecked with tiny gold figures. Gold buttons are the sole trimming. A Screen Star pattern for this dress also is available through Hollywood's pattern service for 25 cents. Send for No. 1656! It comes in sizes 14, 16, 18 years; 36, 38, 40-inches bust.

1656

NO, SIS, THUMBS DOWN ON EDNA!



**Edna had
too many
pimples
but not
for long**



Don't let Adolescent Pimples make YOU feel left out!

BETWEEN the ages 13 and 25, important glands develop. This causes disturbances throughout the body. Waste poisons in the blood irritate the skin. It breaks out in pimples.

But even bad cases of adolescent pimples can be corrected—by Fleischmann's Yeast. Fleischmann's Yeast clears the skin irritants out of the blood. And when the cause of the skin eruption is removed, the pimples disappear.

Eat Fleischmann's Yeast 3 times a day, before meals, until skin clears. Start today!



—clears the skin
by clearing skin irritants
out of the blood

**For Years
I Suffered**
in silence!



**AN AFFLICTION
THOUSANDS SUFFER,
BUT FEW
TALK ABOUT!**

HEMORRHOIDS or Piles are one of the worst afflictions. They not only harass and torture you, but they play havoc with your health. They tax your strength and energy, wear you down physically and mentally and make you look haggard and drawn.

Piles, being a delicate subject, are often borne in silence, and allowed to go untreated. Yet, no condition is more desperately in need of attention. For Piles can, and often do, develop into something serious!

REAL TREATMENT

Real treatment for the relief of distress due to Piles is to be had today in Pazo Ointment. Pazo almost instantly stops the pain and itching. It is effective because it is threefold in effect.

First, Pazo is soothing, which tends to relieve sore and inflamed parts. Second, it is lubricating, which tends to soften hard parts and also to make passage easy. Third, it is astringent, which tends to reduce swollen parts.

Pazo is put up in Collapsible Tubes with special Pile Pipe, which is perforated. The perforated Pile Pipe makes it easy for you to apply the Ointment high up in the rectum where it can reach and thoroughly cover the affected parts.

REAL COMFORT

Pazo is now also put up in suppository form. Those who prefer suppositories will find Pazo the most satisfactory. All drug stores sell Pazo-in-Tubes and Pazo Suppositories, but a trial tube is free for the asking. Just mail coupon or post card.

Grove Laboratories, Inc.
Dept. 26-F, St. Louis, Mo.

FREE

Gentlemen: Please send me free PAZO.

NAME

ADDRESS

CITY

STATE

Fashions for the Freshman Co-ed

(Continued from page thirty-eight)

would wear to an informal tea dance with a smart hat. . . . A little hat, of course, so it doesn't poke the boy friend in the eye when you're dancing or make you bend your neck back until it aches like sixty.

● **PATRICIA'S ADVICE** in choice of such a frock is this: Choose black first. . . . Colors later if you're having several of these frocks, but always a black one. The reason for such favoritism is this, she says: Black is smarter. Black is less conspicuous, and that is a consideration if you are faced with the problem of having to subject a dress to rather extensive wear. Black is more adaptable to various kinds of accessories. AND—which will interest girls still young enough to wish to appear *older*—black is more sophisticated!

Patricia's favorite dress of this type is one of black, Cellophane cloth, made with very full, elbow-length sleeves, a wide draped collar and a metal-buckled belt. If you are interested in having a frock like this one, also—and you probably are—a Screen Star pattern is available through HOLLYWOOD's pattern service at the same price as the other, and in the same sizes.

With this frock, Patricia wears many different accessories—a halo hat which is practically devastating as frame to blonde hair and wide-eyed charm, also grand for dancing; a little military-looking hat with high pompom and strap under the chin and, when she wants to be very winsome and feminine, a wide-brimmed, black velvet hat trimmed with a single dull silver ornament.

Mindful of the limits of a college girl's allowance, she suggested that one coat, such as a black cloth one trimmed with fur, or perhaps a black fur jacket, would do to wear with the black dress and all of these hats and with other frocks as well.

● **AS THE COLLEGE** girl's day goes by, she becomes more and more sophisticated, sartorially speaking. There are, for example, those swanky sorority teas to consider. Now, if you've ever been to one of these, you'll know that if ever a freshman co-ed were on parade, it is here. If it's a rushing party, she will want to put her best foot forward—and how! Especially if a bid to the sorority of her choice is one of her cherished college dreams. And if she already has made the grade, she still wants to be a credit to her "house."

Patricia's idea of a real knock-out costume for such an occasion is an extremely sophisticated black crêpe ensemble with long, height-lending tiered skirt, long sleeves and a smashing bow of vivid blue crêpe spangled with vivid red sequins at the throat. •

Smart? It will bowl you over! You'll be seeing it in *Freshman Love*!

And smart, too, is Patricia's favorite evening dress which is of crêpe in about the loveliest shade of deep crimson you ever saw! The bodice is gathered in at the neckline and tied over the shoulders with crêpe ribbons. At the waist is a single purple-hued fuchsia of silk and velvet.



Night time is glamour time for the college girl. She doffs simplicity and dons, for dancing and such occasions, creations something like this one of crimson crêpe worn by Patricia Ellis in *Freshman Love*. Designed with smartly shirred neckline and decorated with a fuchsia at the waist, this is the kind of a gown that makes a girl the belle of any fraternity ball



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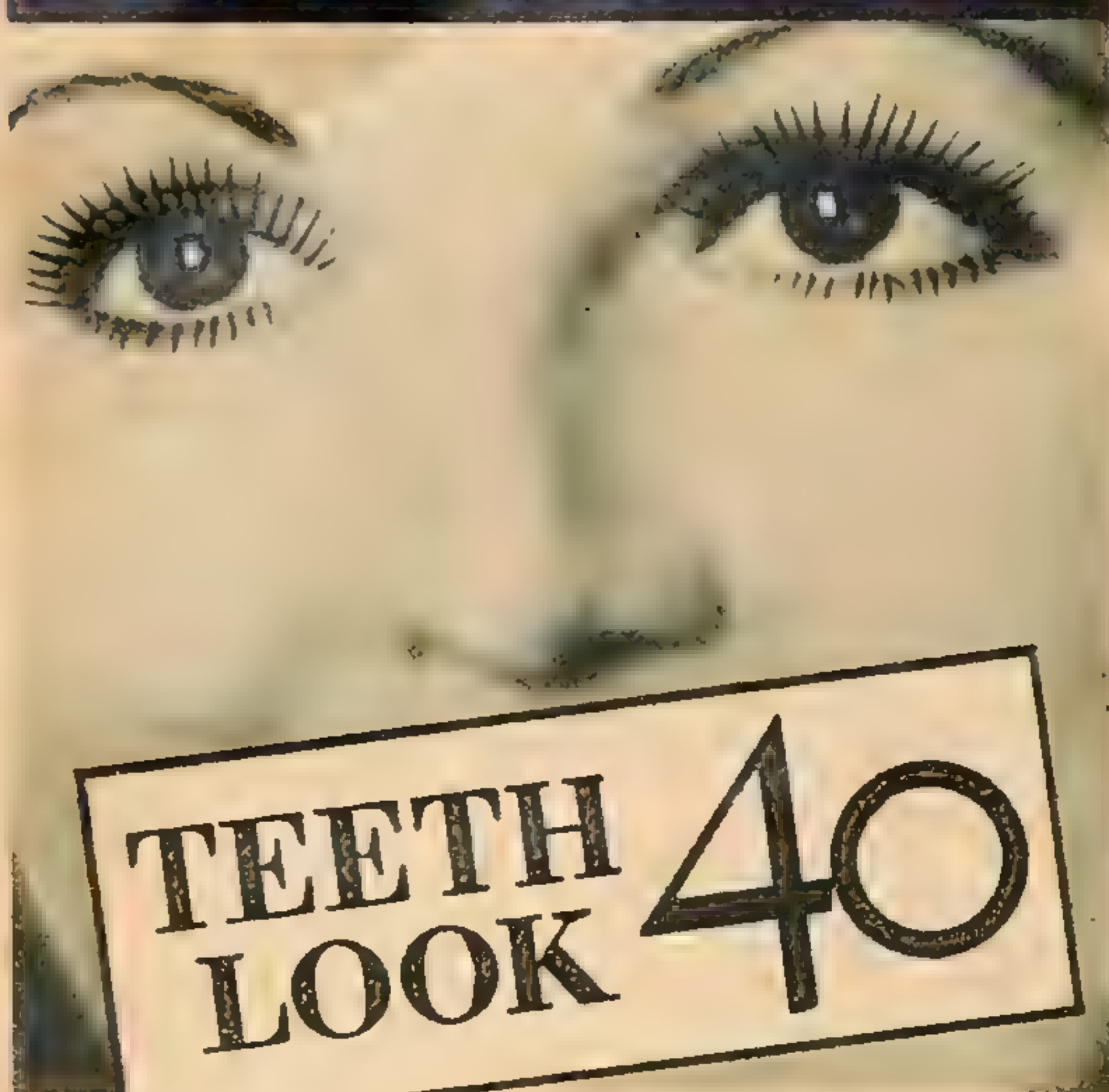
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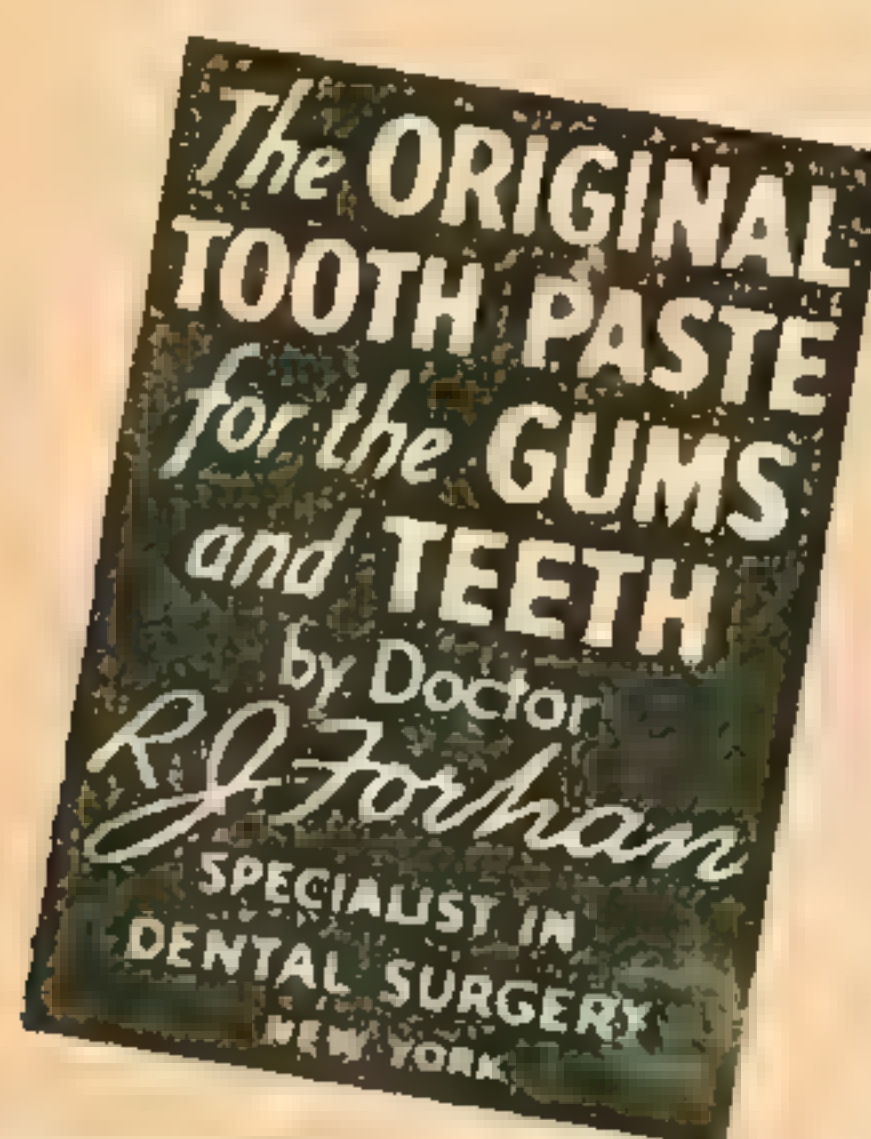


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GADGET GOSSIP



Paula Stone has discovered a few more uses for her Foley Food Mill.... She has found that the "mill" will not only mash potatoes to a perfection, but is excellent in the preparation of purees, cream soups and soufflés. Paula is also looking forward to "canning time" so that she may try her new Food Mill when she puts up jams and jellies. Take Paula's advice, and don't try to struggle along this coming summer without one.... The Foley Food Mill will save you endless time and labor when you are preparing grape juice, jams and fruit butters

● **WARREN WILLIAM**, one of Hollywood's ranch owners, is spending quite a bit of his time this winter out on his Encino ranch getting things in shape for early spring. Warren prides himself on his orange trees and treats each tree as though it were the only one he had. Warren says that one of the blights on his ranch, however, are Argentine ants and black scale. But they do not worry Warren much any more. With Black Flag Insecticide on the market, there is really no need of having your garden besieged by insects every spring.

● **LONG HOURS OF STANDING** around on the set while scenes are being shifted and lights are being adjusted, caused Dick Powell to invent this method of taking the weight off his feet... Dick says that all you have to do is to insert a small piece of rubber sponge in your shoe. The elastic action of the sponge absorbs the shock of walking and also makes standing around on hard floors a lot less tiresome.

● **GRACE MOORE**, who has returned from a long stay in Europe, brings us back some valuable information on the care of clothes. For instance, she tells us how to take care of colored clothes, and how to keep the colors from running when they are being washed. Grace says some of streaking comes from putting colored clothes to soak, allowing them to remain

in the rinse tub for an extended period, permitting them to remain wet in the clothes basket or even letting them dry slowly on the line. She adds that a little care in the washing and drying of colored clothes is well repaid by fresh, bright colors even after repeated washes.

● **AND SPEAKING OF redecorations**... Miss Paula Stone has just redecorated her bed room, and has a few things to say about window shades.

"I think there is nothing quite as charming as window shades that blend in with the color scheme of one's room. With what some shade companies are currently offering, I find that one has a large selection of window shades."

The Clopay Company takes credit for having made many new style shades available. They come in all colors and patterns and in the Venetian Blind type. Made of fibre, they are as durable as they are inexpensive.

● **AND WHILE WE** are on the subject of clothing we might also mention a soap that is a favorite in Hollywood. Rinso is made by the same company that manufactures Hollywood's favorite facial soap—the makers of Lux. Rinso is the one soap on the market that requires no bluing because it washes clothes so white. However, if bluing is desired, it should be added to the last rinse water. The clothes should be worked around in the rinse then wrung out and hung out to dry.

● **THE DUNCAN SISTERS** do their own ironing in their dressing rooms. Several times they found the wardrobe department too rushed to get their clothes pressed just when they wanted them, so they purchased a Howe Hostess Ironing Table. Howe Hostess manufactures an ironing table both good looking enough and compact enough to be used in a dressing room. When folded there is not a leg that protrudes—nothing to catch, or to take up extra space. No lifting is required to stand the table up either. One motion opens the board ready for use.

● **AFTER EVERY PARTY**, and especially those men's stag parties in the home, most rooms smell smoky and musty from too many cigarets and cigars. An easy way to eliminate this overnight is to mix a little ammonia in a basin of water and allow it to stand on a table. The room will smell fresh with the dawn!

● **TABLE TENNIS** Is the latest craze in Hollywood. An easy way to make a home table is to construct two saw horses table height, use two seven-foot cross pieces, and lay your ply-wood table top overall. It's best to get the ply-wood in two pieces, each 5 by 4½ feet in size. The two panels handle easier and are much lighter. The top must be nine feet long by five feet wide to be official.

HOLLYWOOD



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New Hollywood Coiffures

by ANN VERNON



These three formal coiffures, worn by Gail Patrick, top, Marsha Hunt, center, and Dorothy Dearing, strike an important style note for winter. You can copy them yourself, if you have the proper wave lotions, ends curlers and bob pins (See article).

CLOTHES ARE so elegant this season, what with metallic cloth, luxurious velvets and lots of jewelled trimming, that they demand "dressed-up" coiffures.

And what a relief it is for us homebodies and working girls, forced to be trim and businesslike as to hairstyle during the day, to break out in a froth of curls, with maybe a gardenia tucked in them, on gala occasions!

There's nothing like an exciting and utterly feminine coiffure to make a gal feel that she is to be reckoned with romantically . . . And when you feel that way, you can usually manage to snag more than your share of cut-ins, no matter how heavy the competition!

The three new Hollywood coiffures I have selected to illustrate my point have two style features in common. First, the hair is quite short (not hanging down to the shoulders!); and, second, smooth *unwaved* areas are relieved by masses of curls. For contrast.

Gail Patrick's hair sweeps back severely from her lovely forehead to end in a mass of fluffed-out curls at the

left side; but the back is more restrained, with two sleek roll curls. Isn't it perfect with her little hand-me-down of sumptuous cloth-of-gold?

Dorothy Dearing's classic features and her beaded moire gown are accented beautifully by her halo hairstyle. The hair is unparted, combed from the crown of the head and the ends turned up all around in soft roll curls. These ends can be combed and fluffed out, too.

Parted squarely across the top of her head (Odd but effective, isn't it?), Marsha Hunt's hair is turned up in curls both in front and back, with the addition of a soft, half-curled fringe. This coiffure has just the proper quaintness to set off her piquant nose and her pleated chiffon dress, Grecian in influence.

● If You've STUDIED these hairstyles carefully, you've probably already queried: "But how do they stay that way?" Well, [Continued on page 52]



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IN HOLLYWOOD WITH PEGGY WOOD

Noted Stage and Screen Actress and Authoress Plans a Model Filmland

IT SEEMS to me that legislators have always been singularly blind to the problems of actors and have never taken into consideration the comparatively short earning life of artists when they slap taxes on the peak of their financial incomes as if what they earned one year was the index of what they would earn all their lives.

Just now that new tax in California is causing many furrowed brows in Hollywood but some have gone beyond the what-shall-we-do-about-it stage and there is a rumor rampant that several of the more constructive minded are thinking of a plan to buy an island off the coast of Mexico and set up a country and government of their own, planned for the interests of the movie world!

What a grand scheme! One is always playing with the idea anyhow that someday one will retire to a lovely tropical isle and live in peace and beauty to the end of one's days. Well, there is magic in islands.

But I am wondering just what sort of a government they would lay out. Would it have a President and senate like ours or would it perhaps be a monarchy?

In this new land it seems that there should be real titles for those glamorous beings who represent to us the princes and princesses of our fairy-tale world. To us, Greta Garbo is a queen, queen of the hearts of that great domain which is hers all over the world. Surely Clark Gable is the dream-prince of millions of loyal subjects, and we might call Joan Crawford the crown princess.

The idea of titles for this community of royal personages grows on me. They shouldn't be hereditary, of course, but would be elected by the public whose realm they have left to live on this enchanted isle. We might make a list of the titles we know and take a vote on who was to have which. Let's see, how does it go?

You Fill In The Names

King
Queen
Prince
Princess
Duke
Duchess
Marquess
Marchioness
Earl
Countess
Viscount
Viscountess
Baron
Baroness
Baronet
Knight

Let's have a vote and see who would be what!



—Rhodes

Here's Peggy Wood with Kitty Carlisle, snapped at a recent afternoon party in Hollywood where filmdom's elite gathered

Think of it, there wouldn't be a commoner on the place! Nothing but nobility, and all of them looking as royalty ought to look but never does!

While we are waiting for the returns we shall have to speak of these particular people as plain Mr. and Mrs. At least that is how the names went into the newspapers from the Robert Montgomerys' cocktail party the other Sunday. But the setting of the affair in their charming house, the gardens lighted with quaint old-fashioned fairy-lights—do you know what they are? They're small colored glass pots in which a wick burns in a setting of tallow—made the place a foretaste of what those fairy palaces will be like on the Enchanted Isle.

I must tell you more about those lights. They were spaced at regular intervals outlining the terraces and gardens and flickered in the soft breeze with a beauty no Mazda lamp could ever achieve! Bob Montgomery took me out on a personal tour of them and I felt Max Reinhardt, with all his torches coming down the mountain side in *Midsummer Night's Dream* never produced a lovelier effect!

Talking to Gene Raymond at one of Anita Loos' charming Sunday afternoon get-togethers, he just happened to mention the amazing fan gift he received from an English girl in Cairo. A string of mummy beads—imagine it. She found them in a tomb near Luxor, said to be over 5000 years old. They were worn by an Egyptian queen and are supposed to bring good luck to the owner. Truly a rare gift—but from the looks of Gene's box-office record the luck part might seem a bit superfluous right now.

HOLLYWOOD

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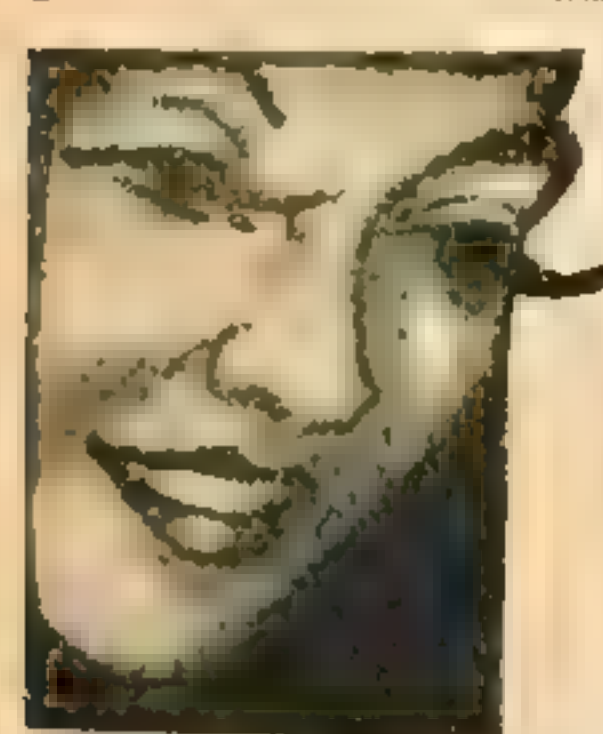
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OTTO KRUGER'S STAG PARTY

Things have to be right for a bunch of choosy men. Take Otto's advice and try these recipes!

by DOROTHY DWAN

"THERE ARE Two interests in Otto's life from which Ottillie and I are excluded," confided Mrs. Kruger to me when I happened in on them one day, "his golf game, and his stag parties."

"Now honey," remonstrated Kruger, "you know I asked you to play nine holes with me just last week, and the only reason you aren't included in my parties, is out of consideration for the other men."

"Oh, hush," laughed Sue. "You know perfectly well I can't abide 'apron strings.' A man should have a few interests in life outside his family and work."

This conversation should enlighten one as to why the Krugers have been happily married for sixteen years, I thought. We were sitting in Otto's play room, drinking what he proudly calls a "Kruger Krunch."

Sue and Otto were having a breathing spell from taking inventory for his stag party to be given that evening. She had just presented him with something new in the way of a billiard table straight from a smart New York shop.



—Photo by Rhodes

Chicken and dumplings! That's Otto's favorite dish. He tells you how to prepare it in its most delicious form

"Look," said Kruger gleefully, "it has a purple cover instead of the old drab green. The balls are different too, as they are all in solid colors with no stripes to distract the eye. Wait until I get Bob Young in a game now."

He couldn't rest until he had shown me the special cover that came with

DELICIOUS MEXICAN FOOD I

There's nothing nicer on a cold winter night than a steaming hot, tasty Mexican dish! Hollywood Magazine offers to send you FREE, this month only, a leaflet giving Raquel Torres' favorite Mexican recipes! It's printed—like all our new Star Recipes—on a punched leaflet made especially to fit any standard 8 1/2 by 11 inch loose leaf notebook used in all schools.

Write now for any of these recipes:

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Valerie Hobson's Casserole Dishes	5c
Andy Devine's After-dinner Snacks	5c
Cottage Cheese Delights from Binnie Barnes	5c
Savory Ham Dishes from Gloria Stuart	5c

HOLLYWOOD'S recipes are kitchen-tested by Anna Belle Lee, noted home economics expert with modern testing kitchens in the Hollywood Citizen-News building. You can depend on all recipes to give finest results. Send for them NOW!

Address your letters to Dorothy Dwan, Hollywood Magazine's Food Editor, 7046 Hollywood Blvd., Hollywood, Calif. NO LETTERS ANSWERED UNLESS A STAMPED AND ADDRESSED ENVELOPE IS INCLOSED!

the table, making it usable for ping pong, and yet another which transforms the four legged structure into a buffet table, or bar.

● "THE KITCHEN Is yours from now on, my lord and master," reported Sue, coming back to us. Turning to me, she explained, "That's one reason Otto likes to give his parties, so he can puff up like a toy balloon, when his cronies rave over his culinary achievements."

"You're just the man I'm looking for," I beamed. "Give me some of your recipes you are using tonight, won't you?"

"Sure thing," answered the actor. "I'm going to have my specialties—Chicken and Dumplings, Corn Pudding and Cole Slaw."

"Have two, three-pound yearling chickens (select plump ones with some fat on them). Cook them slowly over simmering heat until the chicken is very tender. Season with salt and pepper while cooking. When your chicken is done, there should be about three or four cups of broth. Remove the fowl and keep it hot in a slow oven, pouring a little broth over it to keep from getting dry. You should cover the vessel closely. Cook the broth alone until about one-third of it has boiled away, then add as much milk as it will stand without losing the good chicken flavor. Thicken with flour and water to consistency of gravy, and if necessary, add a little more salt and pepper. Place the chicken in the gravy and keep hot while the dumplings are cooking."

DUMPLINGS

Kruger wrote down the following recipe for his dumplings:

- 3 cups flour
- 1 and 1/4 teaspoon salt
- 2 eggs beaten lightly
- 7 teaspoons of baking powder (this is not too much as they must be very light)

Milk to make a soft drop dough.

Have slightly salted water boiling in large kettle. Drop in dumplings enough to cover the surface of kettle, place cover on tight, allowing no steam to escape, reduce heat so that dumplings will continue boiling, but not too fast. Do not uncover for at least twenty minutes. Remove from kettle and serve with chicken and gravy. These recipes will serve eight or more.

"Otto's Corn Pudding really is grand," said Mrs. Kruger. "I've been giving it to friends of mine. I happen to have his recipe written out."

CORN PUDDING

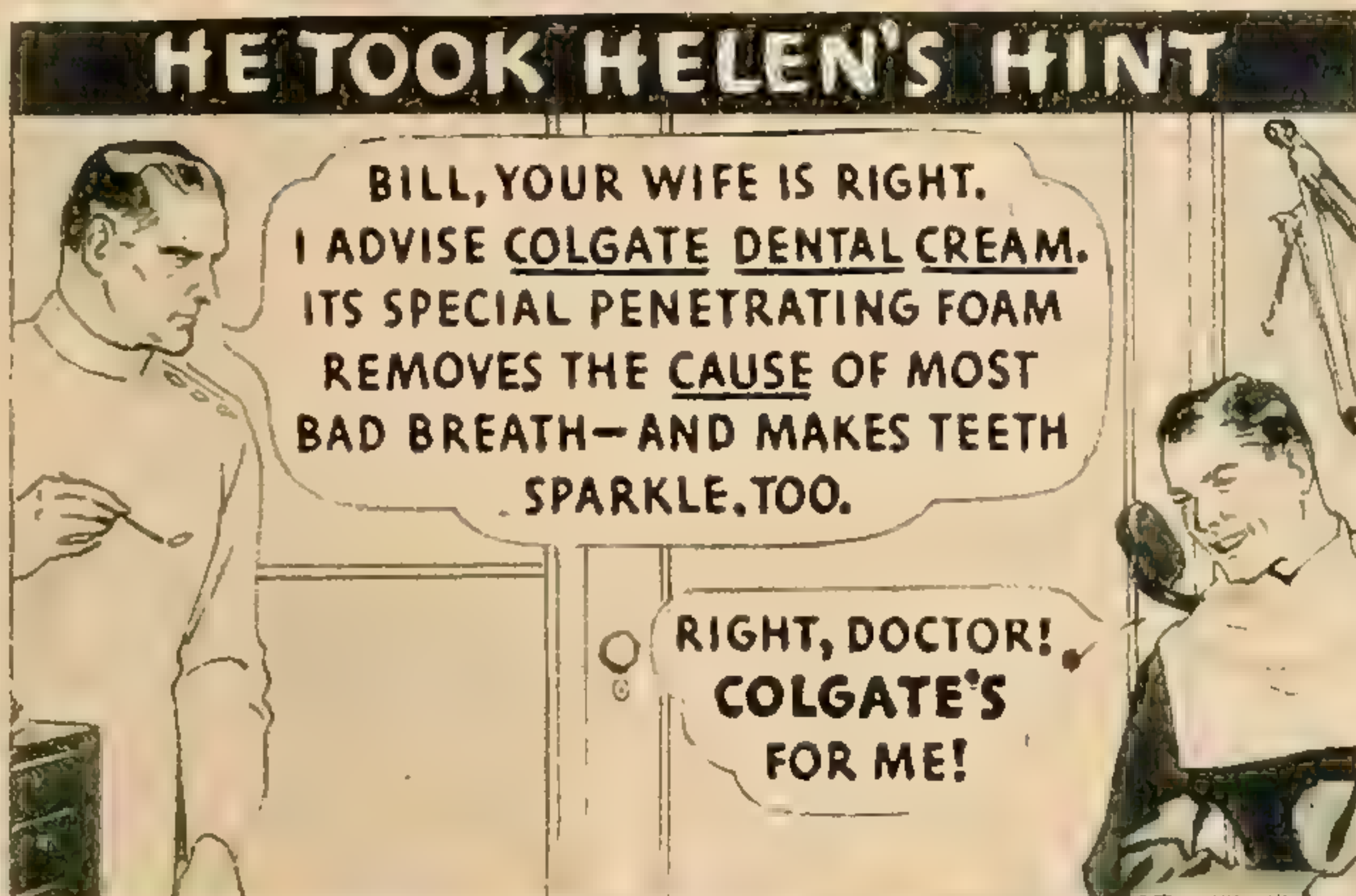
So here we have it, straight from the Kruger household:

- 2 cans Golden Bantam Corn
- 2 chopped pimientos
- 1 tablespoon minced onion
- 2 tablespoons melted butter
- 2 tablespoons cornstarch
- 1 pint of milk
- 6 eggs
- 1 and 1/2 cups bread crumbs
- Salt and pepper to taste

Pour small amount of milk on bread crumbs to soften. Combine all other ingredients but eggs. Mix the cornstarch with a little of the milk, and add to the softened crumbs. Combine both mixtures. Beat egg yolks slightly and mix in thoroughly. Beat egg whites until very stiff and fold in gently. Bake in large buttered dish, set in pan of water. Bake at 350 degrees until firm in center. Remove from the pan of water, and allow the dish to remain in the oven for at least

[Continued on page 72]

FEBRUARY, 1936

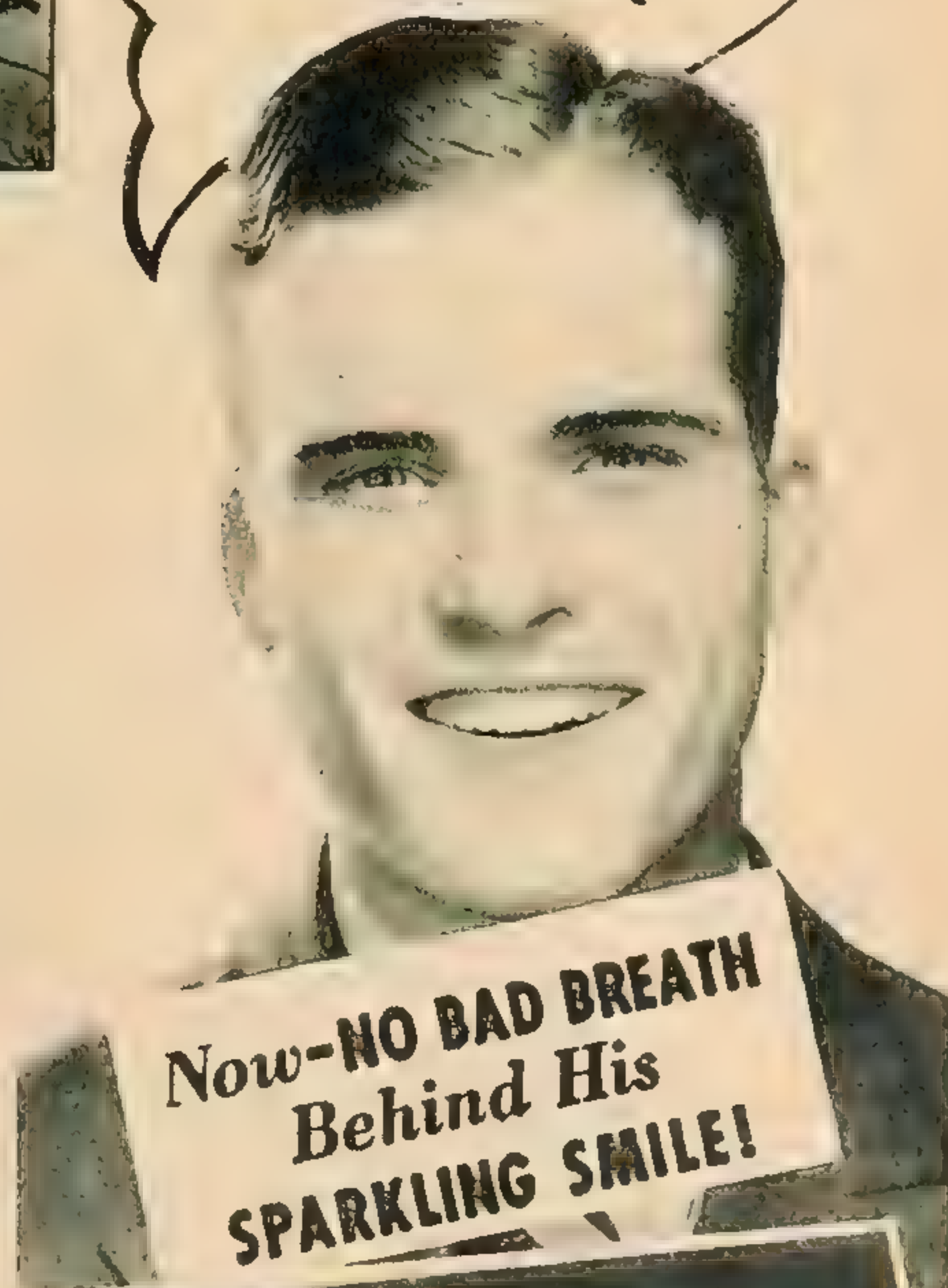


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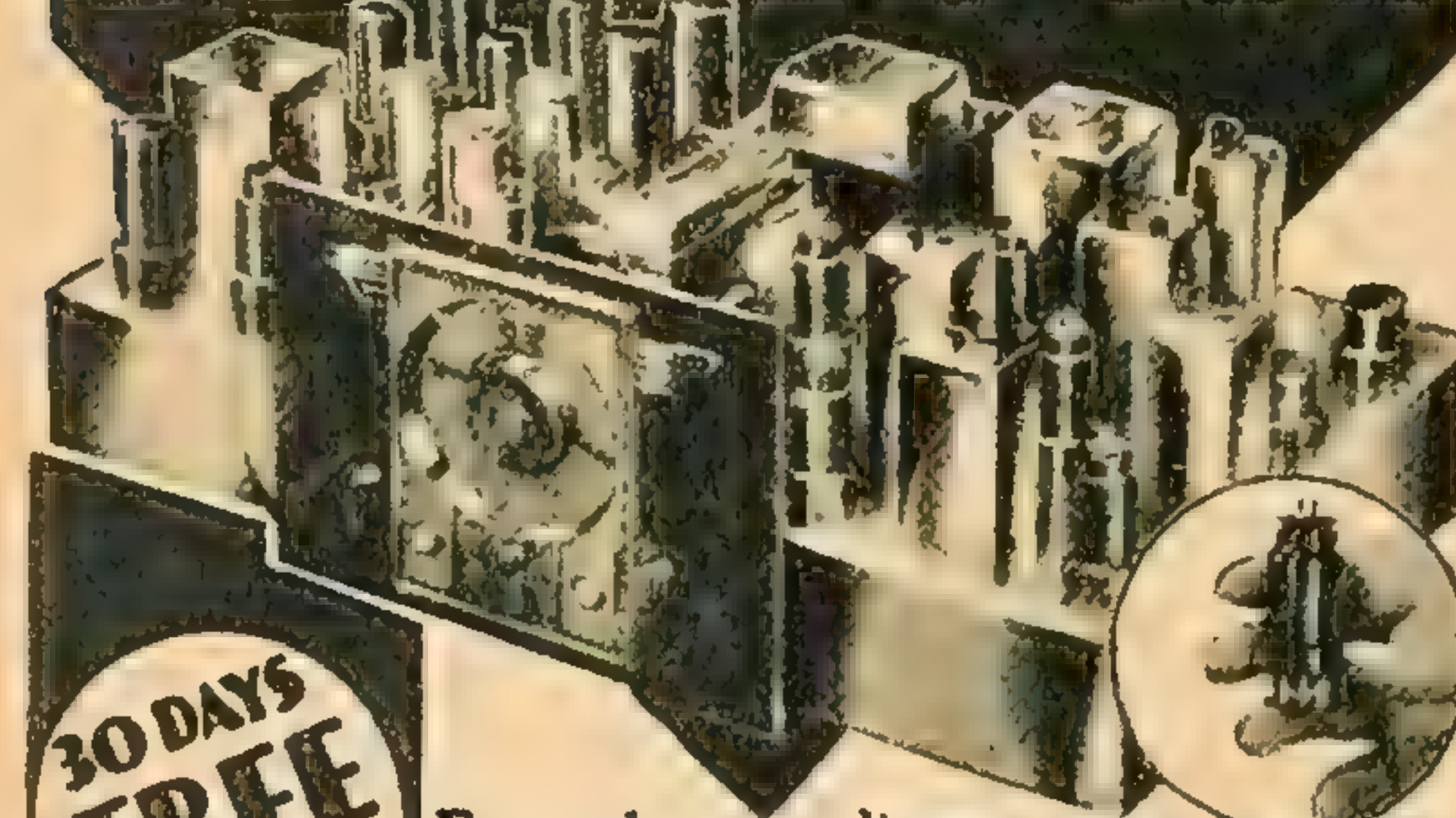
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Hollywood's News Reel

(Continued from page ten)

Muriel to Wed

MURIEL EVANS DIDN'T intend to announce her betrothal to Marshall Worcester, young business man, for several months yet, but when a gossip-columnist tried to link her name with that of Ronald Colman in a romantic way, Muriel cut loose with verbal gunfire, and began wearing Marshall's ring in public.

Double Play in Gems

WHEN ELEANOR (toe-tapper) POWELL called off her short-lived engagement to Abe (orchestra leader) Lyman, she sent back to him the \$5,000 solitaire he had slipped on her finger to seal their troth.

And, believe it or not, Abe took advantage of a 90-day return clause in the purchase agreement, and got his money back from the jeweler.

Work Comes First

IT IS BUSINESS as well as love that is bringing Douglas Fairbanks, Jr.,



This glorious vision is a glimpse of *The Great Ziegfeld*, with lovely Virginia Bruce wearing the fine feathers. It's one of the big pictures



The world is full of bumps for these two attractive Columbia players; Lois Lindsey, cooling off while in personal contact with the ice, tries to look pleasant as Gloria Shea helps her to her feet

back to this country for a month's sojourn.

Arriving from London, he spent two weeks in New York with his new heart, Elissa Landi, before coming on to Hollywood to test feminine stars for the rôle opposite himself in his next self-produced English picture.

While Elissa has intimated that she and Doug, are betrothed, the latter insists he's too busy with his celluloid tasks to wed anyone right now.

Love Comes to Mickey

FRECKLED, TOUSLE-TOPPED Mickey Rooney, who used to devote his surplus energies to such strenuous pastimes as football and hockey, has suddenly blossomed out as one of the colony's better dressed young men. And all because he has found romance for the first time!

The cause of Mickey's palpitating heart is Carol Shannon, attractive 14-year-old sister of Peggy Shannon.

Mickey now spends his entire weekly allowance—\$2.50—on flowers and candy for Carol.

A One-Car Show

LESLIE HOWARD DRAWS envious sighs from his fellow stars as he slides down the boulevard in his new English-built, open-air, underslung motor, which is equipped with all the latest gadgets, red-leather upholstery and air-filled cushions.

HOLLYWOOD



English loveliness personified! Here's Jessie Matthews, GB actress, in a very fine-feathered costume for a Gaumont-British film

Let's End It All

(Continued from page six)

Woolsey: (turning on him) How do you know which way I want to die?

(He pulls the trigger and there is a terrific report.)

Wheeler: Gee . . . that was my last bullet, too.

Woolsey: It's just as well. I don't want to be scared to death. We'll have to think of some other way.

(Both sit and go into deep thought.)

Wheeler: (finally) I don't see what you want to commit suicide for, anyway.

Woolsey: (with false bravado) I've got to, that's all. When I make up my mind to do a thing . . . I do it!

(As he says this, he rises, dramatically, and hits his head very hard against the wooden bucket directly overhead. With a cry of pain he turns angrily on Wheeler.)

Woolsey: (furiously) Why didn't you tell me that thing was there?! I might have killed myself!!

FADE OUT.

Hollywood Slangage Interpreted by Wheeler and Woolsey

Long shot—A highball.
Medium-shot—Half-shot.
Two-shot—Bert and Bob.
Three-shot—Hollywood Triangle.
Close-up—A big mug.
Mugg—Make faces.
Take it big—Mugg.
A big take—Income tax.
Double-take—Super-production.
Pan—Popular sport.
Insert—To knife.
Fade out—Last Roundup.
Dolly—Platinum blonde.

DOES YOUR SKIN LOOK LIKE SILK OR CANVAS?



It's that Hard-to-Get-at "Second Layer" of Dirt that Makes Your Skin Coarse and Gray

By *Lady Esther*

A black slip under a white dress will make the white dress look dark—grayish!

The same holds true for dirt buried in your skin. It will make your skin look dark—give it a grayish cast. It will also clog your pores and make your skin large-pored and coarse.

It's safe to say that 7 out of 10 women do not have as clearly white and radiant and fine a skin as they might, simply on account of that unsuspected, hidden "second layer" of dirt.

There is one sure way to remove that underneath dirt and that is to use a cream that penetrates the pores.

A PENETRATING Face Cream

Lady Esther Four-Purpose Face Cream is a *penetrating* face cream. It does not merely lie on the surface of your skin. Almost the instant it is applied, it begins working its way into the pores.

It goes to work on the wary dirt, breaks it up, makes it easily removable. When you cleanse your skin with Lady Esther Face Cream you get dirt out that you never suspected was there. It will probably shock you when you see how really soiled your skin was.

Two or three cleansings with Lady Esther Face Cream will actually make your skin appear whiter—shades whiter. You would think almost that you had bleached it, but that's the effect of *thoroughly* cleansing the skin. When your skin has been thoroughly cleansed it blooms anew, like a wilting flower that has been suddenly watered. It becomes clear and radiant. It becomes fine and soft.

Supplies Dry Skin with What It Needs

As Lady Esther Four-Purpose Face Cream cleanses your skin, it also does other things. It lubricates the skin—resupplies it with a fine oil that overcomes dryness and makes the skin velvety soft and smooth.

Cleansing the pores as thoroughly as it does, it allows them to function freely again—to open and close—as Nature intended. This automatically permits the pores to reduce themselves to their normal, invisible size.

Also, Lady Esther Face Cream makes so smooth a base for powder that powder stays on twice as long and stays fresh. You don't have to use a powder base that will ooze out and make a pasty mixture on your skin.

No Other Quite Like It

There is no face cream quite like Lady Esther Face Cream. There is no face cream that will do so much definitely for your skin. But don't take my word for this! Prove it at my expense.

Let me have your name and address and I'll send you a 7-days' supply. Just mail a penny postcard or the coupon below and by return mail you'll get the 7-days' supply of Lady Esther Four-Purpose Face Cream; also all five shades of my Lady Esther Face Powder. Write today.

(You can paste this on a penny postcard.) (20)

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47c



Snapped at Paul Stone's fashionable afternoon party were Capt. W. H. Fawcett, publisher of HOLLYWOOD Magazine, Mrs. Fawcett, and Toby Wing

New Hollywood Coiffures

(Continued from page forty-four)

that's a question your beauty editor is prepared to answer! These coiffures don't become stringy before the third dance, simply because they are built on the firm foundation of good permanent waves.

Of course you are now asking (I know how skeptical you can be. And I don't blame you, either!): "Just what is a good permanent wave, anyway?" There are several highly perfected systems today, so that a truly successful permanent wave is no longer a bit of unexpected luck.

One system, quite popular in Hollywood studios, offers you an important protection: the pads to be wrapped around your hair (after it is wound on the rods) come in tightly sealed packages . . . It's the practice followed by some operators, of using old or inferior pads in giving a wave that produces many a permanent wave failure. But when you have your hair waved by this method, you know that both the supplies and the machine are genuine. If you wish to write to me, I'll be glad to send you the name of the manufacturers of this system. And they can tell you where their super-waves are given in your home town.

● **TO BE IN HARMONY** with the romantic new coiffures, your hair must have other qualities than artificially-induced curliness. It must be well lubricated and kept really clean. Then only will it have that natural glossiness that makes any shade of hair—brown, red or honey blonde—so bewitching to the so-called stronger sex!

This business of keeping your hair well lubricated and gleamingly clean can be done at one fell swoop if you use a good oil shampoo once a week. I can recommend one that has been used for years in beauty salons to recondition dry, brittle hair. It is a mixture of pure vegetable oils, broken up in such minute particles that they penetrate the sheath-like covering of each hair. Chemically treated so that it rinses away in water, it makes a quick but thorough cleanser, too, spiriting away, like magic, all dandruff and lustre-dimming film. If you will write to me, I'll be glad to give you the trade name of this special reconditioner-shampoo. It's not expensive—only a dollar for twelve shampoos.

You don't have to go to an expensive hairdresser to achieve elaborate coiffures like those shown here. If you have a good wave lotion to make your damp hair manageable; bob pins to hold the waves or straight portions securely in place; and convenient curlers to produce those lovely, soft roll curls—you can turn out a very professional looking wave in your own bathroom!

● **ONE OF THE BEST** wave lotions I've ever used is heavy enough to mean business, yet light enough so that the hair is soft and free from residue when dried. It comes in a wide-mouthed bottle (for economical "comb-dunking") and costs nothing to speak of . . . There are some extra-strong, flexible bob pins, too, that I've found invaluable for making bangs like Marsha Hunt's. The trick is to form a row of flat curls (moistened with wave set), slip one of the bob pins horizontally over each curl and another pin vertically. The two lock tightly and stay in much better than ordinary hairpins. Want the name? . . . I can also give you the name of some perforated curlers that a six-year-old could use with nonchalance. The perforations, as well as the open ends, permit free circulation of air, causing your curls to dry in about 20 minutes, much to your surprise. They fasten securely and have no jagged edges to prod your scalp, should you decide to wear them to bed.

So much for your hair!

Now I want to tell you briefly about a new compact introduced a few weeks ago by the makers of one of our most popular rouges and lipsticks. Both these cosmetics are of the type that blend with any skin and coloring, giving the lips and cheeks just enough color without making them flamboyant. The lipstick, which is famous for its emollient base as well as its soft, flattering tones, is tucked into a little indentation in the compact and can be lifted out with ease. A pat of the dry rouge fills the rest of the space in this pretty silvery compact, which has space for your monogram. Incidentally, it's the first time this particular rouge has been available in a compact. Are you interested in the trade name? The price is amazingly low—only \$1.50!

HOLLYWOOD

Her Star Moves Back to the Heights

(Continued from page thirty-two)

● THIS SUMMIT SHE reached with no guide but her own hard work and her own persistence. The stoniest hearted observer would have granted her leave to pause for a moment, as she had at the top of Monte Orach, for a brief "Hoorah for me!" But, from the sound stages of Columbia studio, where Marian set to work in Ruth Chatterton's *No More Yesterdays* with *Crime and Punishment* still in the cutting room, emerged no sounds of jubilation, no songs of self-praise. Marian Marsh, it would appear, can take this sort of climb in her youthful stride.

This manner of restraint in the face of success is not too common in the high places of Hollywood. So, as we sought out Marian Marsh for a chat in her studio dressing room, we wondered at her modesty.

"Modesty?" she reflected when our conversation began. "Really, it's not that. I think good sense is a better word for it."

With that, she plopped herself down cross-legged on an ottoman, and, as though for her own enlightenment, began a leisurely summary of her career.

"The top, as you call it, in films," she said, "is a very slippery place. I know it, you see, for I reached it once before."

● SHE REMEMBERS BEING very excited—as what sixteen-year-old wouldn't be—at the success of her performance as Trilby when Warner Brothers filmed the DuMaurier story with John Barrymore as Svengali six years ago.

"They called me a 'discovery' then, when I knew I wasn't. After all, I had worked in films off and on for two years before that—I was an extra and hoping for the big chance like every other extra since this myth called Hollywood began."

"They said my Trilby was 'amazing,' and I knew all the time that I had done nothing that any other girl, who was young and pretty, and who had the same direction and who was surrounded by the same great cast, could not have done. Mr. Barrymore, really, was an inspiration."

"I suppose I was at 'the top' for awhile after that. But it was a position which I gained through influences outside me. I knew then that I must work a long, hard time before I could maintain my foothold."

"So I worked, and worked . . . in Hollywood and in studios in England and on the continent. There were a few performances which pleased me, a great many more which fell short of my own set of standards. I came back to Hollywood and worked some more. And after awhile, along came *Crime and Punishment*."

"Here, again, was the happy combination of circumstances which made Trilby a success. Here again, were merged the forces of a great director, a great star, and one of the greatest stories ever written. Of course, my Sonya was right. It had to be, in that setting. I'm glad that it was good. But, perhaps, I can do something still better. At any rate, I'm not going to stop working. . . ."

This, we thought, was carrying good sense a little too far.

"If you won't congratulate yourself," we blurted out, "let us do it for you. Your performance as Sonya—in the light

[Continued on page 54]

AFRAID?



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One month's supply only \$1.00. If you have tried other methods and are skeptical, we will send you a trial supply. 25c cash must be sent with all trial orders.

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Safe
Harmless

Her Star Moves Back to the Heights

(Continued from page fifty-three)

of your twenty-two years—was inspiring and inspired. Look what the other twenty-two-year-old youngsters in movies are doing, tap dancing in college musicals, for the most part. And you have just delivered yourself of a convincing Dostoevsky heroine."

"I may be only twenty-two," she cut us short, with that radiant smile which flashes at you when you least expect it. "But remember I'm a veteran at my trade. I should have the judgment which comes with old age."

Sensation or no sensation, Marian is simply a working girl who likes her work. And she takes it seriously. No better evidence of the fact than an amusing episode which occurred when Marian was working in a film in Germany three years ago. She tells this story on herself, so it's fair to pass it on to you:

Marian was playing the leading feminine rôle, and playing it in German, although the language—until the day she went to work in the film—had been one of those things she planned to get around to before too many years flew by.

Every day Marian was up at dawn, to learn her German lines. Tutors coached her in the proper inflections, and gave her the sense of the words in brief. All went swimmingly until one day when the director asked the cast to remain for a few moments after the usual quitting hour, to take a scene. Marian, coached on the spot, was told that she was playing a tragic love sequence. She did it, after a few hasty rehearsals, in what she thought was acceptable form.

Imagine her surprise, when, at the first running of the day's rushes, every one in the projection room howled with laughter throughout the "tragic" scene. Not until then did the little girl from America know that she had been reciting, with Ophelia's face and Hamlet's gestures, the lines of the season's funniest joke!

—PAULINE SWANSON.



Talking things over on the deck of the Matson-Oceanic Liner Monterey! Helen Twelvetees and Ruth Etting found themselves aboard the same ship, the former headed for Australia to make a picture and Miss Etting to Honolulu for a vacation

HOLLYWOOD

Fan Mail

(Continued from page sixteen)

the time. We signed her guest book and then she took us to her apartment.

"Friday, we left for Yellowstone and home. Don't you think we saw quite a bit of Hollywood for the short time that we were there?"

Whew! We'll say she did! And that proves that if you are good, loyal fans, Hollywood will be kind to you.

Lorraine Hay of Oklahoma City writes: "It was one afternoon in Rock Creek Park, Washington, D. C., that I first met Norma Shearer. But I recognized her only as a gorgeously-smart girl with a

friendly, dazzling smile, riding a beautifully-groomed horse. It was only after I returned home that I realized the significance of that meeting. The evening paper bore a photo of the scene I had witnessed and below that picture was printed:



Norma Shearer

Norma Shearer, here on a visit,

rides to fit herself for next film polo game.

"I have met Norma Shearer. And I couldn't have known her better, had I known her all my life, than I did on our chance meeting in Rock Creek Park. She was herself, and as herself, Norma Shearer is the most gloriously thrilling person alive!"

Ruth Brocker Stone of Brooklyn writes: "Last March, I saw Claudette Colbert in person and she completely won me over and I'd love to tell you why . . . I was waiting with some friends who were to sail for the Coast via *The Virginia*—and there she was! Her exquisite coloring which unfortunately, the cameras do not register, fairly dazzled me, and I shamelessly stared to see her lovely face. She was standing there with a friend and instead of turning her face away with a cold, and even justified 'How dare you?', she smiled in the friendliest sort of way and seemed to say, 'I'm glad you like me—I want to please you—look at me all you wish to!'"

LESTER YOUNG of Barnesville, Minnesota, asks who, of all the stars, has the greatest number of fans.

That would be hard to say, Lester, but we do know that Buck Jones, western hero, has the largest number of registered fans, and since there's a nice little story connected with it, we'll tell it!

Away back in 1929, Buck got off a train in New Jersey. There was a great crowd gathered to see him and aiding the police with that crowd were a number of boys. That pleased Buck so much that he asked about the boys and learned that they were youngsters being trained by the police and belonged to a special honored organization.

Buck thought it a splendid idea and decided to further it by organizing such honor groups all over the world. Thus the "Buck Jones Rangers" were born and now number over three million worthy young lads, with headquarters at Belvedere Gardens.

You can join by applying for membership and presenting your credentials—a

[Continued on page 59]

FEBRUARY, 1936

Doctor reveals what 774 Illinois people did to help



KEEP FROM CATCHING COLD!

Test made under medical supervision for 2 full winters

The people lived together, worked together, ate the same kind of food

THE ONLY DIFFERENCE:

one half gargled with Pepsodent Antiseptic; the other half did not!

Proof of results obtained with PEPSODENT ANTISEPTIC

CAN Pepsodent Antiseptic prevent colds? That was the question put before a reputable doctor noted for practical research. He was asked to find the answer in his own way. To take as much time as he needed. To spend as much money as was necessary.

This famous Illinois test is the result of his efforts. He worked for two full winters, with 774 people in all.

The people lived together. They worked together. They ate the same foods. In every way possible, this test was made under strict medical supervision.

The results left no doubt that *Pepsodent Antiseptic did reduce colds!*

The doctor's report

One half of the people gargled with Pepsodent Antiseptic twice a day. The other half did not gargle with Pepsodent Antiseptic.

And here is the doctor's report of actual results:

Those who did not gargle with Pepsodent, had 60% more colds than those who used Pepsodent Antiseptic regularly.

What's more, the relatively few who caught cold, even though they used Pepsodent, got rid of their cold in half the time required by those who did not use Pepsodent Antiseptic!

Thus you have concrete proof of how Pepsodent Antiseptic actually reduced colds. Proof that it also cut the length of a cold in half!

Goes 3 times as far

When you buy a mouth antiseptic, remember this fact. The ordinary kind kills germs only when used full strength. But Pepsodent Antiseptic kills germs in 10 seconds, even when it is diluted with 2 parts of water! Thus it makes your money go 3 times as far!

For "Breath Control!" Pepsodent's extra power keeps the breath pure and sweet one to two hours longer.

NEW CREAM MASCARA

needs no water to apply—
really waterproof!



TATTOO, the new cream mascara, actually keeps lashes silken-soft instead of making them brittle. More waterproof than liquid darkeners; far easier to apply than cake mascaras! Simply squeeze TATTOO out of the tube onto the brush, whisk it over your lashes and there they are . . . dark, lustrous and lovely, appearing to be twice their actual length! Can't smart. Absolutely harmless. Won't run or smear! TATTOO your eyelashes. In smart, rubber lined satin vanity, with brush, 50c everywhere.

SEND FOR 30 DAY TUBE

TATTOO, 11 E. Austin Ave., Dept. B.50 Chicago.
10c enclosed. Please send 30 day tube TATTOO Cream Mascara with brush. ☐ Black ☐ Brown ☐ Blue (check color desired)
Name.....
Street.....
City.....State.....

TATTOO

Scientific Advance Stops ITCH



SKIN OUT-BREAKS
RASHES ECZEMA
FOOT ITCH

WHY writhe and squirm helplessly under itching torture? Millions have found in Hydrosal a veritable blessing for relief of rashes, eczema, athlete's foot, pimples, poison ivy. Itching stops quickly. Smarting, burning disappear. Angry redness vanishes. Used by doctors and hospitals for 25 years. Tested and approved by Good Housekeeping. Get Hydrosal from your druggist now! Liquid or Ointment, 30c, 60c.

Hydrosal

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<input type="checkbox"/> P. O. Clerk	<input type="checkbox"/> Watchman
<input type="checkbox"/> Matron	<input type="checkbox"/> Meat Inspector
<input type="checkbox"/> Special Investigator	<input type="checkbox"/> Secret Service Opr
<input type="checkbox"/> Typist	<input type="checkbox"/> File Clerk

INSTRUCTION BUREAU, Dept. 672, St. Louis, Mo.
Send me FREE particulars "How to Qualify for Government Positions" marked "X". Salaries, locations, opportunities, etc. ALL SENT FREE.

Name.....
Address.....

My Daughter Ida

(Continued from page thirty-four)

couldn't get enough of it. She studied everything she could about acting and about the theatre in general, reading plays, reading histories of the stage, biographies of players. With equal enthusiasm she studied music and dancing.

● SHE FELT THAT the motion picture was fast robbing the stage of its time-honored place and through her cousin, Lupino Lane, obtained extra work at the British International Studios. Not long after that, she discovered that Allan Dwan, an American director, was testing girls for a small part in a picture he was to direct, called *Her First Affair*.

Ida was very anxious to work in the picture, to be on the set and to learn all she could from this American man. She applied for a test and met Mr. Dwan. He passed her up for the part she applied for and gave her the lead—a grown-up lead and she was but thirteen and a half!

Perhaps because her father had never permitted her to play child parts, perhaps because she had always associated with grown-ups, or perhaps because Mr. Dwan was a very splendid director, she made good in that first picture and from then on played leads.

● ONCE, IT SEEMED that her career must be halted—forever. Ida was run over by an automobile. She was hurled high into the air and crashed down upon a gravel walk. Her sweet little face was literally torn to shreds. Those were pitifully anxious months waiting for the bandages to be removed—and when they were removed—scars—horrid scars! However, the doctor told us that in time they would diminish. They have—you can scarcely see them now, but at the time it was hard for us to believe.

Ida, however, did not share our pessimism. She had read of a like accident befalling Carole Lombard. She had seen Carole on the screen and thought her the most beautiful woman in the world. If she could suffer such injury and still be so perfect to the camera eye, Ida felt she had nothing to worry about.

She was right—and to this day, Ida almost worships the beauty of Carole Lombard. There are certain angles in pictures, where Ida resembles Carole, and I notice that those are always the pictures she drags out to show people. If anyone notices the resemblance, Ida is happy for days, feeling that they are "sisters under the scars."

● THERE WAS MUCH excitement at our house when Ida was invited to come to America to make a test for *Alice In Wonderland*. We understood it was to be a great picture and that the girl fortunate enough to play in it would be, as the Americans say, *set for life*.

It was Ida's big chance, we were all agreed on that, but wasn't she too young to go to a strange country all alone? I had been to America, I knew the ropes, so to speak, but if I went with her, my husband and I would be separated for the first time in our married lives. Then there was Rita who certainly was at the age when she most needed her mother. Ida would have to go alone.

"All right," Ida said, "I don't know a thing about the country, nor the people, nor the money, and I've heard Hollywood is a dangerous place, but I'll go alone.

It'll be better than breaking up the family."

She said it as bravely as a sixteen-year-old could say anything, but we couldn't help but feel the trembling in her heart. Our decision was reached, I was to accompany her and Rita was to stay with her father.

I didn't know just how long I would be gone but I determined that for Ida's sake, I would make it a lovely holiday. Ida, of course, would have to work hard, but she must have a good time, too, so that if nothing came of the venture, we could go home with happy memories.

● WHEN IDA WAS tested for the rôle of *Alice*, it was found that she didn't photograph childish enough. However, she was placed under a long-term contract and so began her American career.

She is very nervous and easily discouraged when she is starting a picture, but once the picture is under way she is sure of herself and everything goes along smoothly.

She liked Hollywood and its people—she became a little "Yankee" over night, bringing home to me bits of American slang and American phrases. Americans liked her, too, and took her up professionally as well as socially. They were equally as kind to me—scarcely an invitation comes to Ida that does not include me, and usually, I accept, because this is my holiday.

● WHEN IDA IS on a picture, we lead very quiet lives, reading, writing letters, listening to the radio—anything and everything but knit and we've threatened to take that up soon. Ida studies a great deal—it is her ambition to be a very well informed person. No matter what subject comes up during the day, if it is foreign to Ida, you may be sure she'll be surrounded with a flock of books that evening doing research work.

She always says, "I never want to have to sit in a corner and keep quiet just because I don't know what people are talking about." It has always been her theory, and I think a good one, that anything she takes the trouble to look up will remain a permanent part of her education.

Since I came to America solely in the interests of Ida's career, she insisted that she take care of all financial obligations. She has done so in a manner that makes me very proud of her.

We have always had a home, so she wanted one in Hollywood. It was not sensible to buy a home at first so we rented a furnished house. Ida was not pleased with the way it was furnished but rather than put a lot of money into furniture, she merely had the old upholstered pieces covered with brightly colored glazed chints.

She employs a cook, a driver and a maid. She thought at first that she could do without the driver but driving makes her very nervous.

● AT TIMES when I think she is being a bit extravagant, I quietly talk things over with her, and we cut down on bills. Outside of spending money on others, Ida is not extravagant. She has quite simple tastes. She doesn't care for clothes, especially fluffy, girlish things. Her street clothes and party clothes are always neat and conservative. Her home clothes con-

HOLLYWOOD



Latest invasion of filmland by an opera star is by Marion Talley, above, who is now under contract to M-G-M

sist of pyjamas or slacks. She does like shoes and can never seem to buy enough of these lovely American styles.

She doesn't like beauty parlors—they make her very nervous. On the set her maid does her hair and at home, she likes to do it herself. It really takes very little "doing" since she never looks sweeter than when it is combed back of her ears and a little ribbon tied on the top of her head.

A few months ago, we went to London for a visit. Our first trip home after coming to America in 1933. Rita was just beginning to grow into a tall shy girl. Ida felt that Rita was developing an inferiority complex from having a father busy on the stage and in pictures and from having a mother and sister in Hollywood. She insisted on bringing Rita to Hollywood with her and ridding her of her self-consciousness.

Rita has had the time of her young life permitting Ida to play guardian. Rita has dancing lessons, tennis lessons, riding lessons and skating lessons. Since Ida wanted the responsibility, I do not interfere with the "lessons."

⑥ WHEN IT COMES to love affairs, Ida is a lover of love. She comes by it naturally. Stanley was the one love of my life and I have never gotten beyond the lover stage. The nearest to a cross word Stanley has ever spoken to me is to boyishly say, "Three women in the house and I'm out of shaving cream!"

So when Ida fancies herself in love, which she does quite often, she takes it seriously for a while. Then it doesn't go as smoothly as she feels that it should, and she comes to me heart-broken. I let her wail about it for a while because I know that young girls must enjoy their "heartache" a little bit. If she doesn't snap out of it then, all I have to do is to accuse her of being dramatic. Then the funny side of it appeals to her sense of humor and she is able to laugh at herself. And I know that when the right man comes along, it will be all laughter—no tears.

Stanley has just arrived in Hollywood for a visit. When he must return to England, I am going with him and taking Rita. I shall be very happy to be home once more but it will be a long, long time before I forget my wonderful Hollywood holiday with my daughter-friend, Ida Lupino.

FEBRUARY, 1936



The 8th WOMAN

.... gets more out of life

ALWAYS HERSELF

That enviable woman who is never at a disadvantage, never breaks engagements, never declines dances (unless she wants to!) and whose spirits never seem to droop! She is apt to be that eighth woman who uses Midol.



Eight million women have had to always consider the time of month in making an engagement—avoiding any strenuous activities on certain days.

Today, a million escape this regular martyrdom because they have accepted the aid of Midol. A tiny white tablet, is the secret of the eighth woman's poise and comfort at this time.

Are you a martyr to regular pain? Must you favor yourself, and save yourself, certain days of every month? Midol might change all this. Might have you your confident self, leading your regular life, gloriously free from periodic pain and the old discomfort.

The smallest degree of relief you might get from Midol means a great deal to your comfort.

Midol is taken any time, preferably at the first sign of approaching pain. This precaution often avoids the pain altogether. But Midol is effective even when the pain has caught you unaware and has reached its height. It's effective for hours, and it is *not* a narcotic.

Get these tablets in a trim little aluminum case—they are usually right out on the toilet goods counter. Or, a card addressed to Midol, 170 Varick St., N. Y., brings a trial box in plain wrapper.

KILL KIDNEY ACIDS



*Win Back Pep,
Clear Your Skin,
Look Younger.*

Women Need Help More Often Than Men

When Acids and poison accumulate in your blood you lose your vitality and your skin becomes coarse and cloudy—you actually feel and look years older than you are. And what is worse, functional Kidney disorders may cause more serious ailments, such as Getting Up Nights, Nervousness, Leg Pains, Lumbago, Swollen Joints, Rheumatic Pains, Dizziness, Dark Circles Under Eyes, Headaches, Frequent Colds, Burning, Smarting, Itching, and Acidity.

The only way your body can clean out the Acids, poisons, and toxins from your blood is through the function of 9 million tiny, delicate tubes or filters in your Kidneys. When your Kidneys get tired or slow down because of functional disorders, the acids and poisons accumulate and thus cause much trouble. Fortunately, it is now easy to help stimulate the diuretic action of the Kidneys with a Doctor's prescription, Cystex (pronounced Siss-Tex), which is available at all drug stores.

Doctors Praise Cystex

Dr. Geo. B. Knight, of Camden, New Jersey, recently wrote: "When Kidneys don't function properly and fail to properly throw off the waste matter strained from the blood, aches develop in the muscles and joints, the appetite suffers, sleep is disturbed, and the patient is generally run-down and suffers with lowered vitality. Cystex is an excellent prescription to help overcome this condition. It starts its beneficial action almost immediately, yet contains no harmful or injurious ingredients. I consider Cystex a prescription which men and



Dr. G. B. Knight

and women in all walks of life should find beneficial in the treatment of functional Kidney disorders." And Dr. T. J. Rastelli, famous Doctor, Surgeon, and Scientist, of London, says: "Cystex is one of the finest remedies I have ever known in my medical practice. Any doctor will recommend it for its definite benefits in the treatment of many functional Kidney and Bladder disorders. It is safe and harmless."

women in all walks of life should find beneficial in the treatment of functional Kidney disorders." And Dr. T. J. Rastelli, famous Doctor, Surgeon, and Scientist, of London, says: "Cystex is one of the finest remedies I have ever known in my medical practice. Any doctor will recommend it for its definite benefits in the treatment of many functional Kidney and Bladder disorders. It is safe and harmless."

World-Wide Success

Cystex is not an experiment, but is a proven success in 31 different countries throughout the world. It is prepared with scientific accuracy and in accordance with the strict requirements of the United States Dispensatory and the United States Pharmacopoeia, and because it is intended especially for functional Kidney and Bladder disorders, it is swift, safe and sure in action.

Guaranteed To Work

Cystex is offered to all sufferers from functional Kidney and Bladder disorders under an unlimited guarantee. Put it to the test. See what it can do in your own particular case. It must bring you a new feeling of energy and vitality in 48 hours—it must make you look and feel years younger and work to your entire satisfaction in 8 days or you merely return the empty package and your money is refunded in full. You are the sole and final judge of your own satisfaction. Cystex costs only 3c a dose at all druggists, and as the guarantee protects you fully, you should not take chances with cheap, inferior, or irritating drugs or with neglect. Ask your druggist for guaranteed Cystex (pronounced Siss-Tex) today.

Wendy Tells How to Fall Out of Love

(Continued from page thirty-three)

Unfortunately, we're made so that everyone has to go through experiences for herself, and make her own decisions. Suppose my younger sister began to mope around the house over a man.

If I said to her, "Listen, dear, you ought to go out to parties and meet a lot of fascinating men—and forget him!"—do you think she'd listen? No! She'd sit and pine just the same, if she felt that way. And so would I!

Throwing yourself into work is supposed to be another cure-all for love. In a way, perhaps, it is. During the separation, I have grown more independent. I've gone through a lot in Hollywood. The town frightened me a little at first. Everyone was so friendly—calling me by my first name even if they hardly knew me! I thought I should be that way too.

Then I discovered that because I acted so down-to-earth and unpretentious, they didn't think as much of me as if I'd put on a bit of an act. Now I've dropped the rah-rah stuff—it really wasn't me at all.

With these experiences, naturally, I feel that I've developed. Being really self-supporting has made me take a different view of things. I had never lived apart from my family for so long before. Now I've just begun to discover what I really want—what my own desires are.

● MAYBE, WHEN I meet him again, I'll find that all this has worked! Now, however, I can't say truthfully that it has. Every picture I make, I find myself thinking, "This will be shown in New York or Florida or wherever he is!" I'm hoping he'll see it, and think of me.

It goes on and on, you see. I'll think I have forgotten. Then there will be a cable or a phone call, and I know I haven't.

Don't think I'm being tragic about it! I'm not the type to hang out of a window waiting for a man to come back to me. I have a man's mind about things like that. I'll go out with people—create new interests.

I've had my independence too long to surrender it lightly. I realize that I have accomplished something on the screen—I want to do much more. That's what the separation has done for me.

● THEN TOO, I sincerely believe it's good for a girl to be handed a large razzberry on a silver platter. It stirred me up. It made me a better actress. At the studio, sometimes, they're astonished that I feel certain scenes so strongly. That I can "cry on demand". Listen—all I have to do to start the tears rolling is to go behind a flap and think of the last boy who gave me a kick in the face!

Love is funny, when you think of it. Who am I to talk about it—to tell anyone how to fall out? Certainly there isn't any one-two-three step process!

To me, love is something much more than a physical thing. There has to be understanding—the sort of emotion between two people that can let you and him spend an evening sitting before a fire, reading books, being happy just because you're both there!

When you've found that—when you're sure that you have found it, there won't be any reason to fall out of love!

HOLLYWOOD

Your Kodak Picture

**ENLARGED
FREE** 8x10 Inch
ENLARGEMENT
of any SNAPSHOT

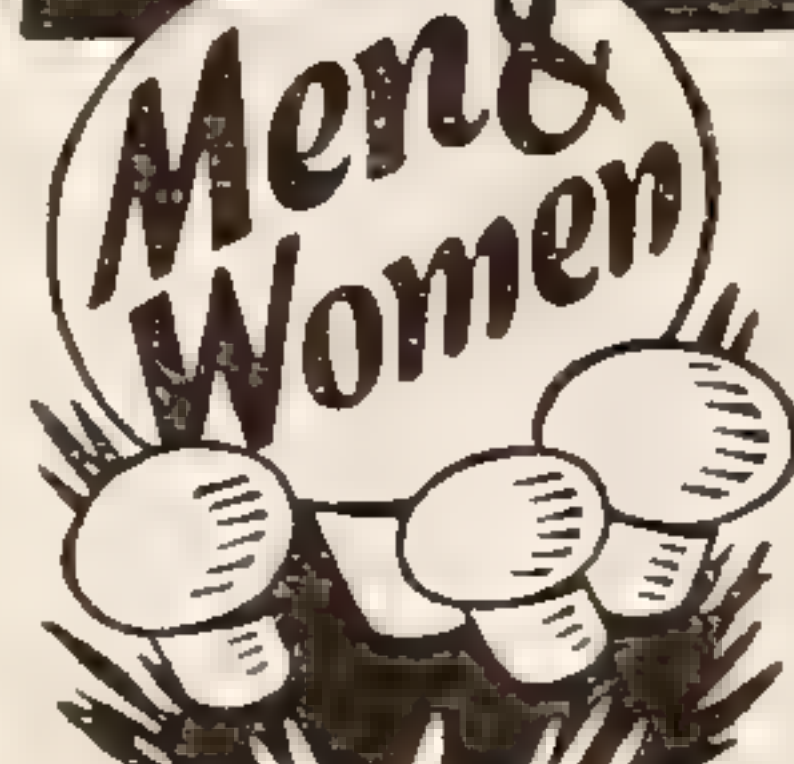
Your favorite snapshots of children, parents and loved ones are more enjoyable when enlarged to 8x10 inch size—suitable for framing. These beautiful, permanent enlargements bring out the details and features you love just as you remember them when the snapshots were taken. Just to get acquainted, we will enlarge any kodak picture, print or negative to 8x10 inches—FREE—if you enclose 25c to help cover our cost of packing, postage and clerical work. The enlargement itself is free. It will also be beautifully hand tinted in natural colors if you want it. We will acknowledge receiving your snapshot immediately. Your original will be returned with your free enlargement. Pick out your snapshot and send it today.

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Ruth Chatterton took these three Sealyham terriers with her to the airport, but left them on the ground when she took off in her new Stinson plane for a brief vacation. She's currently doing *No More Yesterdays* on the Columbia lot

Fan Mail

(Continued from page fifty-five)

record of good scholarship and excellent behavior.

Myron West of Washington, D. C., asks about Jack Holt and we are glad to tell him that Mr. Holt is under contract to Universal Studios to make a series of good out-door dramas which should please his fans just as much as his westerns did.

Let me tell you a sweet story about Mr. Holt. When I first came to Hollywood,



Jack Holt

ten years ago, Mr. Holt, accompanied by his big police dog used to call daily at the house across the street. He was always loaded down with flowers and packages.

My curiosity got the better of me. I investigated and found that he was calling upon a little girl who had been hurt during

the filming of a picture where he was the star. In no way was Mr. Holt responsible for her accident but he took it upon himself to pay her hospital bill and call upon her daily until she was well again.

● LEW MORRISON of Seattle, Washington, tells us that Claudette Colbert doesn't have "sex appeal," but that she has "human appeal." Thanks, Lew, we'll tell Mr. C. B. DeMille, for 'twas he and not we, who started that story about her.

Mrs. L. E. Link of Santa Cruz, California, asks if there are any fan clubs in Egypt or India. We have no record of any clubs there. If anyone of our readers know of any will they tell us about them?

Dan Sing Pumps of Sheboygan, Wisconsin, says we're going a bit strong when we say that Eleanor Powell is the *world's* best tap dancer. Dan, we didn't give her that title, she won it. The contest was held in New York with the judges sitting under the stage so that their decision had to be made from the sound of the taps above their worthy heads.

FEBRUARY, 1936

Your chance for MOVIE FAME

SEARCH FOR TALENT

Extended!

Nancy McDonough was given a Search for Talent screen test at the Virginia Theatre, Champaign, Ill.



HOLD-BOB Bob Pins, Universal Pictures, Motion Picture and Screen Play extend the Search for Talent

to February 1st 1936

Due to the large number of entries the Search for Talent has been extended to February 1, 1936!! . . . and instead of guaranteeing 6 persons a trip to Hollywood, we are guaranteeing that *at least 7 persons* will be brought to Hollywood, *all expenses paid*, for a chance in the movies!

It's simplicity itself to enter the Search for Talent . . . just fill out the entry blank (or facsimile) printed right on the back of the HOLD-BOB card, attach your photograph and send to the Search for Talent headquarters. A local committee will select from these photographs the most likely prospects for a screen career. When the Search for Talent truck arrives, those selected will be given a FREE screen test which will be forwarded to Universal Studios for final judging. Winners will be brought to Hollywood, *all expenses paid*, for a final studio screen test.

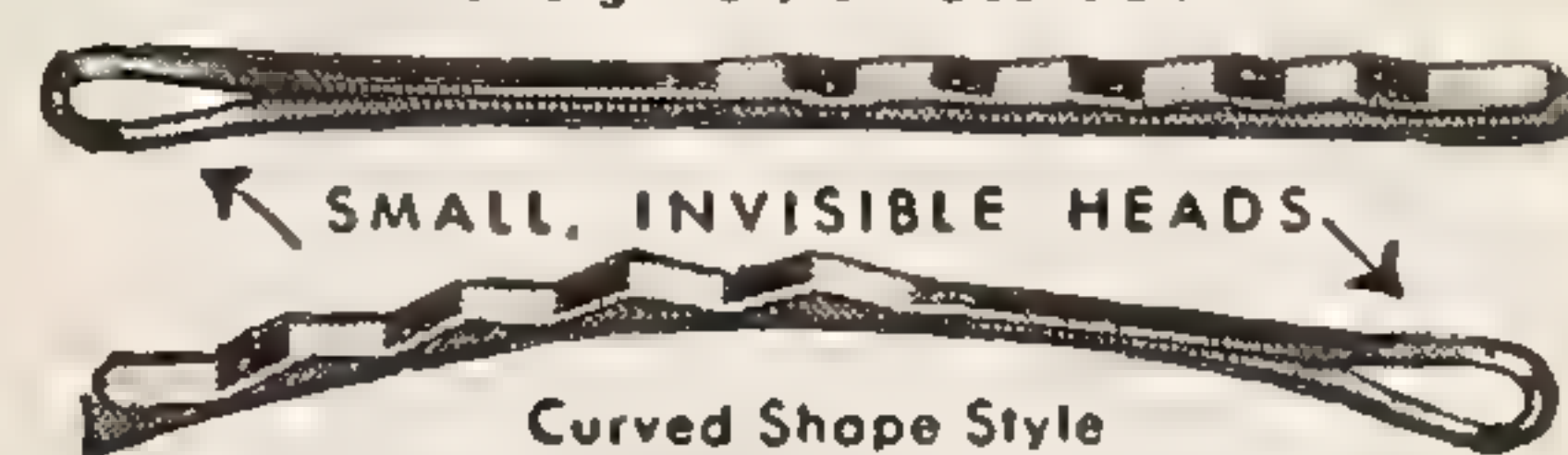
Remember, one of Hollywood's first requirements is a well groomed hairdress. Do as the movie stars do, use HOLD-BOBS, always. They insure a perfect hairdress because they have small, round, invisible heads; smooth, non-scratching points; flexible, tapered legs, one side crimped—and are available in colors to match your hair.

Blossom Chan, petite Oriental, Search for Talent entry from Minneapolis, Minn., was selected for a FREE screen test at the Orpheum Theatre, Minneapolis, Minn.

A beautiful, Chicago, Search for Talent entry is Miss Margaret Hehn. She was given a FREE screen test and a chance for fame in the movies.

Be sure to get HOLD-BOBS. You'll know them by their Gold and Silver Metal Foil cards, on sale everywhere...and the entry blank to the Search for Talent is printed right on the back of the HOLD-BOB card!!

THE HUMP HAIRPIN MFG. CO.
Sol H. Goldberg, Pres.
1918-36 Prairie Ave., Dept. F-26, Chicago, Ill.
Straight Style HOLD BOB



Curved Shape Style
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THE SEARCH FOR TALENT MOVIE TRUCK



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● Don't put up with ugly fat! It's easy to be slender! Mrs. J. Schafer, 1029 Jackson Street, Kansas City, writes: "I reduced 50 lbs. with RE-DUCE-OIDS after everything else failed. My doctor pronounces me in better health than for years!" Hundreds write of losing as much as 80 lbs., report feeling better right from the start. Why not do as these happy women have done? In capsules... easy to take. For your safety—RE-DUCE-OIDS positively DO NOT contain dinitrophenol.

FAT GOES...or Money Back!

Your money back in full if not delighted... you are the judge. No risk, so don't delay, fat is dangerous! At drug or dep't stores. Or, send \$2 for 1 package; or \$5 for 3 packages direct to us. Currency, money order, stamps, or C.O.D.

Scientific Laboratories of America, Inc. Dept. F362
746 Sansome Street, San Francisco, California

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Address.....

City..... State.....

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Mrs. F. McE. (Penna.) thought it was too good to be true when she read that Chicago School of Nursing students were often able to earn \$25 a week while learning "practical" nursing. However, she sent for the booklet offered in the advertisement and after much careful thought decided to enroll. Before she had completed the seventh lesson she was able to accept her first case—in three months she had earned \$400!

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can train you, as it has trained thousands of men and women, at home and in your spare time, for the dignified, well-paid profession of Nursing. Course is endorsed by physicians. Lessons are simple and easy to understand. High school education not necessary. Complete nurse's equipment included. Easy tuition payments. Decide today that you will be one of thousands of men and women earning \$25 to \$35 a week as trained practical nurses! Send the coupon for interesting booklet and sample lesson pages. Learn how you can win success, new friends, happiness—as a nurse.

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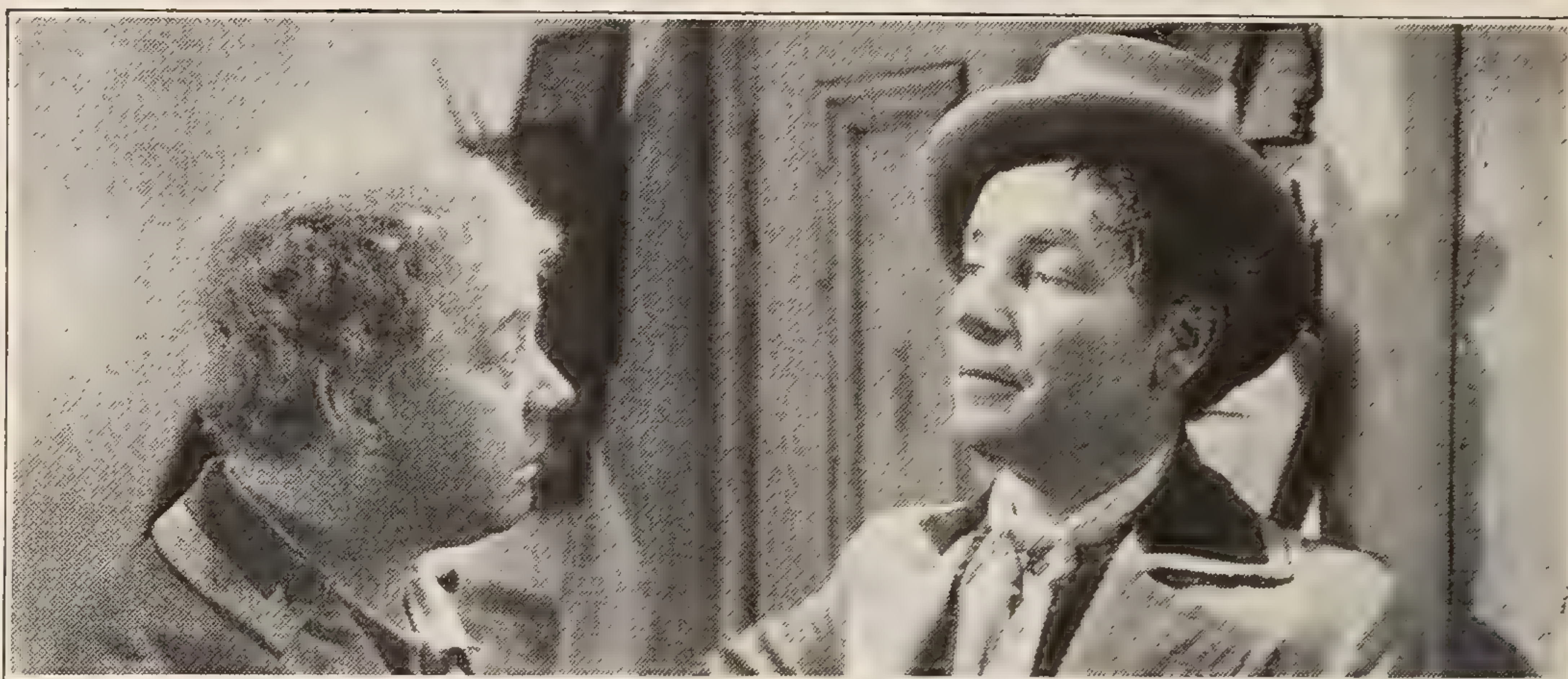
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THE PROJECTION ROOM

(Continued from page thirty-five)



Billy Bevan and Ronald Colman, playing the roles of Jerry Cruncher and Sidney Carton, command this powerful moment in *Tale of Two Cities*. Colman's performance is masterful

chanting. When the picture ends you firmly believe her face is divine, her form maybe tiny but it has all the allure of Jean Harlow's, and her accent is adorable. Add to this a harum-scarum story involving Henry Fonda getting tipsy and marrying this little waif, Lily—and you have the novelty needed. The story is human and completely believable, Fonda is the best young actor to hit Hollywood yet, and the music is gorgeous. Now add that dash of sophisticated yet down-to-the-belly-

artistic and dramatic equal to Freddie Bartholomew's film. However, this should not detract from the laurels due to Colman. As the obscure London attorney who has sought refuge from the stupidity of mankind in the liquor that has made his life worthless, he is superb. His love for Elizabeth Allan, as Lucie, gives him the incentive to make the one gesture which could cancel the emptiness of a misspent life, and Colman lays his neck on the guillotine to save Lucie's husband.



Eric Blore, the lovely Lily Pons and Henry Fonda are three excellent reasons for the assured success of RKO's *I Dream Too Much*. It is a delightful musical film

laugh comedy of Eric Blore, and you really have something. John Cromwell makes the most of this array of talent and material, and Jerome Kern's music will soon be filling the radio waves with hits from *I Dream too Much*.

TALE OF TWO CITIES

(M-G-M)

② The *Tale of Two Cities* will probably bring to a worthy climax the cycle of Dickens' novels filmed by Metro and Universal. The Projection Room liked *David Copperfield* more than *The Tale*, though M-G-M spared no effort to make this picture starring Ronald Colman the

The cast is indeed illustrious, with Edna May Oliver, Blanche Yurka, Isabel Jewell, Reginald Owen, Basil Rathbone, Henry B. Walthall, Donald Woods, Walter Catlett and many others. E. E. Clive, in a brief bit, won applause. The setting and background action of the picture—showing the storming of the Bastille, a huge Revolutionary courtroom, the mobs striking down the aristocrats are handled with tremendous power by Jack Conway in his masterful direction. But the constant menace of the guillotine — you see its shadow everywhere in this bloody period of France—brings a depressing sensation that is lifted only by the emotional climax of Ronald Colman's sacrifice.

HOLLYWOOD

Mundin Takes It, But Doesn't Like It

(Continued from page thirty-one)

guests gave me a peculiar look, turned to Sheehan and said, 'Are you sure that butler,' pointing to me, 'is honest?' Sheehan winked at me and said he thought I was. Several hours later when I had left for home Sheehan approached the guest and said he was awfully sorry, but the butler had gone and had taken said guest's overcoat with him.

"The next morning I sent the overcoat back to the man by special messenger—COLLECT."

● NOT ONLY DOES a comedian have to "take it" in public, says Mundin, he has to "take it" in the studio as well.

"In one film," says Mundin, "I had to fall on the ice in a skating rink forty-eight times for one scene. Each time I fell I had a very large and fat lady, weighing slightly more than 200 pounds, fall on top of me. Did you ever fall just once on the ice? Well, if you have you possibly can imagine what forty-eight consecutive falls do to you—especially with the fat lady on top each time. I was so bruised that I was laid up in bed for four days. Then—not a single foot of the scene was left in the picture when it reached the screen. I forgot to tell you that the scene was supposed to be funny.

● "WE COMEDIANS EVEN have to take it in the studios in other ways than our work. Just the other day we were making scenes for *The Widow from Monte Carlo* in the fun house at Venice. I had to slide down one of those crazy chutes. Just as I started someone slipped a match under me. It ignited when I had slid about six feet. I couldn't get off the match and I had to be funny while it burned through my trousers. Just some wag's idea of good, jolly fun at the expense of a funster."

Mundin really has been "taking it" ever since his first entertainment engagement, which was with a carnival at a beach resort in England many years ago. Part of his job was to bury his head in the sand in front of the box office. A "barker" would paddle him with a big piece of board. When the crowd had gathered to see the fun the "barker" would tell them the wonders of the show. After the audience had reached the size calling for a performance Mundin would take his place with the other entertainers.

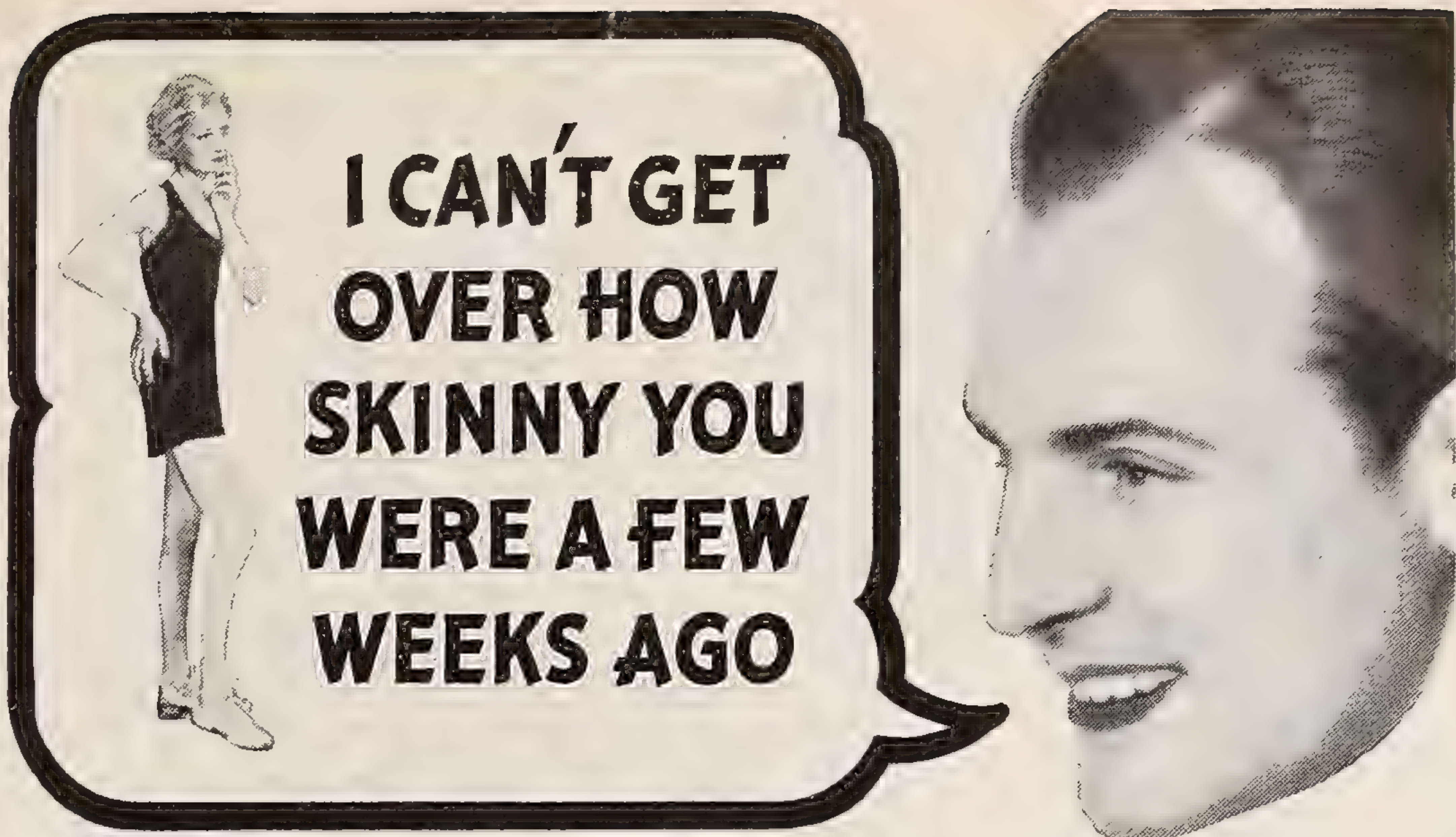
"How I used to hate sitting down in a chair on the stage after those paddlings," says Mundin.

● THIS LITTLE ENGLISHMAN is a brilliant conversationalist and one of the most famous story-tellers in Hollywood. There is never a dull moment at any gathering where Mundin is present, and most hosts want him at their affairs. He can sing and dance as well as he can act, and he is a perfect riot when he turns impersonator. He says nothing gives him more pleasure than signing autograph books.

Some idea of this man's popularity may be gained from the fact that during the past year his mail has brought an average of just more than one thousand letters a month asking for his photograph. He is one of the busiest actors in Hollywood.

—HAL HALL.

FEBRUARY, 1936



I CAN'T GET
OVER HOW
SKINNY YOU
WERE A FEW
WEEKS AGO



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professional
models

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HYGEIA

NURSING BOTTLE

William Powell's Sure Cure for Colds

(Continued from page twenty-nine)

● **HALF-WAY THERE**, the gates of heaven opened. That's poetical, but what happened when they oped wasn't. All the rain California had been storing up during its lovely (adv't.) summer came down in one piece, and about 99 per cent of it landed right on the middle of Bill's neck.

Bill stopped his car and called things names. The world, obviously and damnably, was agin' him! He began to put up the top on his car, and the top stuck...!!!

Bill pulled valiantly. The top stuck even more valiantly. Bill imbued it with personality, because thereby he could make remarks about its mother, indirectly speaking, but still it stuck. Bill gave a mighty yank, and it squirted some accumulated rain down his shirt. That was too much. Bill got up on the seat and with all his strength, he yanked at the dam' thing until it came up — and OFF...!!! He had smashed it beyond up-putting.

"All right," he wept, in rage; "if that's the way you feel about it, then..." —and without more ado, he put his foot neatly and decisively through the windshield. "I'll show you!" Then he sat down in the two inches of water that had gathered on the seat, and soliloquized on the horrors of life. He finally reduced it all to a simple "Nerts!" and drove on to the studio, the rain splashing blithely and merrily on him.

● **BUT OLD LADY FATE**, the quaint old prankstress, had just begun to play. At the studio, she pulled a trick. Just as Bill drew up, drenched, an assistant director hailed him:

"Oh, never mind, Bill—we've just decided not to shoot that scene tonight. We won't need you."

At this point, gentle reader, we delete. We skip. We pass over. We close our ears and our minds to the details of what Bill said about movies, assistant directors, automobiles, rain, and other things. If you must—and can—you may imagine it for yourself. For our part, we refrain. And we take up the narrative again at the point where Bill sits in his rain-soaked car, on his rain-soaked seat, and in his rain-soaked mind, decides he wants a friendly shoulder to cry on.

"Why not so-and-so's?" he asked himself, naming an actress-pal you all know. She would understand! She would be sorry for him! So he called up so-and-so's house.

"Hello, Bill," she helloed.
 "What," he asked, "are you doing?"
 "I'm dying!—with a cold," she told him. The world reeled about Bill's consciousness. Was this all a gag?

"Did you say—cold?" he asked.
 "Yes, Bill. What are YOU doing?"
 "Well—I've got a cold, too," he remarked.

"What are you doing for it?" she wanted to know.

"Oh—just driving around in the rain," he told her.

"Are you crazy?" she asked.
 "I think so," he admitted. "You like ice cream?"

"Yes," she conceded.
 "Fine. I'll bring up some vanilla and some chocolate, and we'll eat it and have our colds together, eh?" he asked.

"All right, come ahead," she said.
 With the ice cream, Bill drove through

the rain to so-and-so's hillside home. He didn't mind the rain any more. He couldn't get any wetter, and he was sure he'd die of pneumonia tomorrow, so what the—? He reached the gates to so-and-so's fence, and stopped.

All was dark. He tooted. Nothing happened. He asked God to do something about it, in monosyllabic pointedness. Whether or not God did, still nothing happened. Bill banged on the gates, he yelled, he tooted his horn, he raced his engine. Still nothing happened.

So finally, realizing the servants had not been told to open the way for him, he gave up.

This was the last straw. Too much was too much. The world was completely, utterly, awfully agin' him. A man could fight assistant directors and recalcitrant auto tops and ice-cream clerks and things like that, but he couldn't take on all the forces of hell, and so what?

"I'll show her," he muttered, with one final burst of something or other. And with that, he stopped his engine, and there, at the gates of so-and-so's house, with the rain thundering down on him, and all silence around him, Bill Powell consumed the two quarts of ice cream and hurled the empty containers furiously at the beauty's gates.

Then he drove off, convinced that with acute indigestion, acute pneumonia and acute everything, he'd die forthwith. He was glad of it. And then his engine stopped... on a hill...

The car careened uncontrolled, with wet brakes, down the declivity. Bill changed his mind. He discovered he didn't want to die at all. He yanked levers and things, and still the car went. Bill shut his eyes and headed into the curb. WHAM...! The car stopped. Bill opened his eyes, and found he wasn't dead. He tried to start the engine and it wouldn't. He got out and kicked the car in the rear tire, and began to walk...

● **A HALF HOUR** later, he reached the Beverly Hills Hotel. The night clerk hid under the desk at the apparition. Bill stalked to a telephone booth and called his house. He fired his three servants, one after the other, for—

- (A) letting him go out,
- (B) not having the top of his car up, and,
- (C) not telling him it was going to rain.

Then he told them they were hired again, if they'd come and get him. One of them did, and so, at last, Bill got back home, full of rage and ice cream and rain-water, and went back to bed. He knew positively and absolutely, that he'd never wake up. And that if perchance he did, he'd have galloping tee-bee or pneumonia that'd take him off in 24 hours. And thus ended the night...

—and the next morning, Bill woke up. The sun was shining gloriously into his bedroom. The aroma of hot coffee came gloriously into his bedroom. Bill realized that he could smell it...!

"My cold is GONE!" he crowed. And it was. And the little car was back in his garage, with the top fixed and the windshield replaced by a faithful servant. The world was bright—and his cold was cured...!

"But next time, I think I'll just try aspirin, instead," he says.

HOLLYWOOD



Sylvia Sidney

by VIRGINIA WOOD

HE'S very shy among strangers . . . and hates Hollywood parties . . . but can talk fluently . . . and intelligently among her friends . . . which are few . . . but of long standing . . . loves New York . . . and spends as much time there as is possible between pictures . . . but loves to go vacationing at out-of-the-way places . . . alone . . . or with her closest friend . . . Dorothy Libaire . . .

George M. Cohan is her favorite actor . . . and she adores Katherine Cornell . . . but doesn't think she resembles her . . . as so many people suggest . . . seldom goes to picture shows . . . but loves a good play . . . she has an extensive library . . . her books fill an entire room . . . in her Hollywood apartment . . . which she has had remodeled for the purpose . . . loves to use a typewriter . . . and has a very business-like desk . . . where she does her letter-writing . . .

Has always been intensely interested in the study of medicine . . . but has always wanted to be an actress . . . her favorite color is brown . . . and she adores gardenias . . . is very catholic in her taste for perfume . . . but prefers a bouquet odor . . . which she uses sparingly . . . but loves bath salts . . . and uses enormous quantities in her tub . . . likes to wash her own hair . . . and experiment with new hairdresses . . . loves to sew . . . adores coffee . . . and drinks too much of it . . . but her pet aversion is butter . . . and stupid people . . .

Doesn't care for sports . . . and never exercises . . . or diets . . . adores chocolate cake . . . has a sly sense of humor . . . and loves to play games . . . except cards . . . which she loathes . . . doesn't like radios . . . except when there's a concert program on . . . has no favorite author . . . but reads constantly . . . doesn't believe in hunches . . . or dreams . . . and doesn't form instant dislikes of people . . . rather gives them the benefit of the doubt . . . until she is sure . . . has a most contagious giggle . . .

FEBRUARY, 1936

A de luxe Dessert..easy!



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2 tablespoons butter, melted
 1/2 teaspoon cinnamon
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 3 eggs, separated
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 2 tablespoons lemon juice
 Grated rind of 1 lemon
 2 cups canned or drained, sieved apple sauce

Add butter and cinnamon to graham cracker crumbs. Spread thick layer of crumbs on bottom of buttered spring mold or deep 10-inch layer cake pan. Beat egg yolks well, add Eagle Brand Sweetened Condensed Milk, lemon juice, rind and apple sauce. Fold in stiffly-beaten egg whites. Pour into mold. Cover with remaining cracker crumbs. Bake 50 minutes in moderate oven (350° F.). Serve hot or cold.

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CINCINNATI, OHIO

The Confessions of a Head Waiter

(Continued from page twenty-eight)

overspread McLaglen's homely pan. He ordered a big meal, and with a lunch-long swapping of grins and wisecracks between him and the pretty waitress, enjoyed it.

"So what?" I asked Nick.

"He's always like that," smiled the veteran headwaiter of Hollywood. "If it's not a pretty waitress the first time, then a cup of coffee and out he goes. But he comes back and picks a good looker always before he enjoys his meal."

A cheerful hail and a grin chased the tears from Nick's eye. Warner Baxter had just come barging into the great cafe.

"Hello, Mister Baxter," cried Nick.

"Hahya, Nick. Send a busboy over for my *chile*, will you?" Nick sent an order and, as Baxter went to his table—he always has the same one, does Warner—explained: "Mister Baxter, he likes to cook his own *chile*. In his dressing room. Got a gas plate there and cooks a pot of it. Then he comes in here and we send a boy and get it and serve it to him."

"Cisco Kid stuff, eh?" I asked.

Nick shrugged. "Maybe," he said, "but I bet if he ever plays Fu Manchu that he can't cook chop suey . . . ! Oh, I know what would amuse you. I must tell you about the time Lupe Velez threw the flannel cakes at me—oh, hello, Miss Gaynor. . . ."

● NICK HURRIED OFF to seat Janet. When he came back:

"For Miss Gaynor, I have always to mix the salad dressing myself," he excused himself for his absence. "Salad—reminds me of Miss Joan Crawford. For lunch, Miss Crawford always eats just a bit of salad, that is all. I remember her in the Brown Derby when she and Mister Fairbanks were—what do you call it?—courting. And first married. They used to come in for lunch so much. He was in a stage play right across the street. Every day for six months they'd come in the Derby and stay for hours. They'd order food and never touch it. Just sit there and look, look, look into the eyes, you know. For hours, I and the waiters and the cashier used to stand and watch them. And sigh, ah yes, sigh. They never knew anybody was there—except each other. . . ."

● NICK WAS SILENT a moment.

"And afterwards?" I prompted.

"Ah, yes—she came in with Franchot Tone, then," Nick said, and the romance was out of his voice. "I told you she eats salad. She asked Mister Tone if he'd like some salad. He said: 'No.' So she just picked at hers for a moment or two and then got up and walked out. He walked out after her. No—not like with Mister Fairbanks, no.

"But I was going to tell you about when Lupe threw the flannel cakes around the Brown Derby. She was with Gary Cooper then and—excuse a minute, please." Nick busied himself with someone. One of the cafe staff. Questions, instructions. A busboy exited, carrying a tray.

"For Shirley Temple," Nick explained. In her dressing room she always eats. 'Ice cream with gravy.'

"With GRAVY," I exploded.

"That," grinned Nick, "is what she calls chocolate sauce. Sure—just chocolate sundae.



Here's a dainty dish for you, straight from Paramount's *Millions in the Air*. She's Eleanor Whitney, latest dancing sensation

● AND OFF WHISKED Nick between the tables, chattering French merrily the while he led the lovely Ketti to a place. In a jiffy he was back.

"She is a pretty lady, isn't she?" he commented. Now, Nick has his own system of classifying "ladies." If they speak quietly and low, they are ladies to Nick. But when they talk so the whole place can hear them—ah, Nick does not say they are NOT ladies. But he lets an eyebrow lift.

"Miriam Hopkins," he said, "is a lady. She knows how to handle servants, that one. I have catered at her house. Marion Davies, too—she is a lady, a real lady. Miss Davies always leaves the choice of food to me; rather than do her own ordering, she says simply that I shall bring her something. And she has never found cause to complain. Tallulah Bankhead—the first thing when Miss Bankhead comes into a cafe is: 'Champagne!' Then she orders food. For dinner, she often takes three-four quarts of champagne. But it is like water. Always she is the same—one glass or four quarts, always the same. Always she talks fast and plenty and merry, but never different. And always she carries it out the front door as straight as a man on the tightrope.

"Constance Bennett—she is one who is much to herself, is Miss Bennett. No 'Nick - this - and - Nick - that' with Miss Bennett. Ah, no—no matter what, she is always the far-away, unapproachable Miss Constance Bennett. Why, do you know, even when I, as technical supervisor on *Going Hollywood*, did personally superintend her costume, her scenes, her very actions and stage 'business,' she never once spoke a word to me!

"But Kay Francis—ah, a different sort of lady is Miss Francis. Often I have

HOLLYWOOD

catered for her. For all her big parties. She would tell me what to have—and then I would go ahead and have what I knew she *should* have for her guests. At one of her famous parties, she said: 'Nick, corn on the cob and hot dogs.' So I prepared steak sandwiches and sausages and scrambled eggs and toast and coffee for breakfast for the whole crowd.

● "So POPULAR Miss Francis is, she can never order her meals in the restaurant. Always friends come to her table and talk, talk, talk.

"But — oh, yes — Miss Velez' flannel cakes. Where was I? Ah, yes—that early morning. So we served her the best flannel cakes we could make and one look she gave us as she lifted the silver cover from the hot plate. 'Bah, w'at een hell? You call zese flannel cakes? I am going to Henreeee's . . .!' And she jumped two feet in the air and went out to Henry's around the corner where she had her flannel cakes—all alone. Gary—Mister Cooper—did not go along. And soon she came back and joined her party. So we fixed her one night. Mister Cooper and I and some other friends, we got together. So the next time Miss Velez and Mister Cooper came in—ah, hello Mister Powell."

Dick Powell, quiet and calm, followed Nick to a table. Nick came back.

"Mister Brown—Joe E. Brown—too, is like that. Alone, he is not at all finicky. With his family, everything must be—oh, my!—just SO-SO! And Wallace Beery—Mister Beery is one who *must not* be displeased. Twice I know he had waiters fired because they displeased him by look or act or overheard word. But —what a big heart he has, that Mister Beery! He has them hired back again!

"But I was telling you about Miss Velez and her flannel cakes. As I said, some of us fixed it up to fix Miss Velez. So this early morning she and Gary—er—Mister Cooper—and a crowd came in. 'Neeck,' she hollered, 'I wan' flannel cakes.' 'Sure, Miss Velez,' I said, and hurried into the kitchen myself. In ten minutes I was back, and set the covered hot-plate before her. 'I myself, 'ave made them for you this time,' I told her, 'so you shall be pleased.'

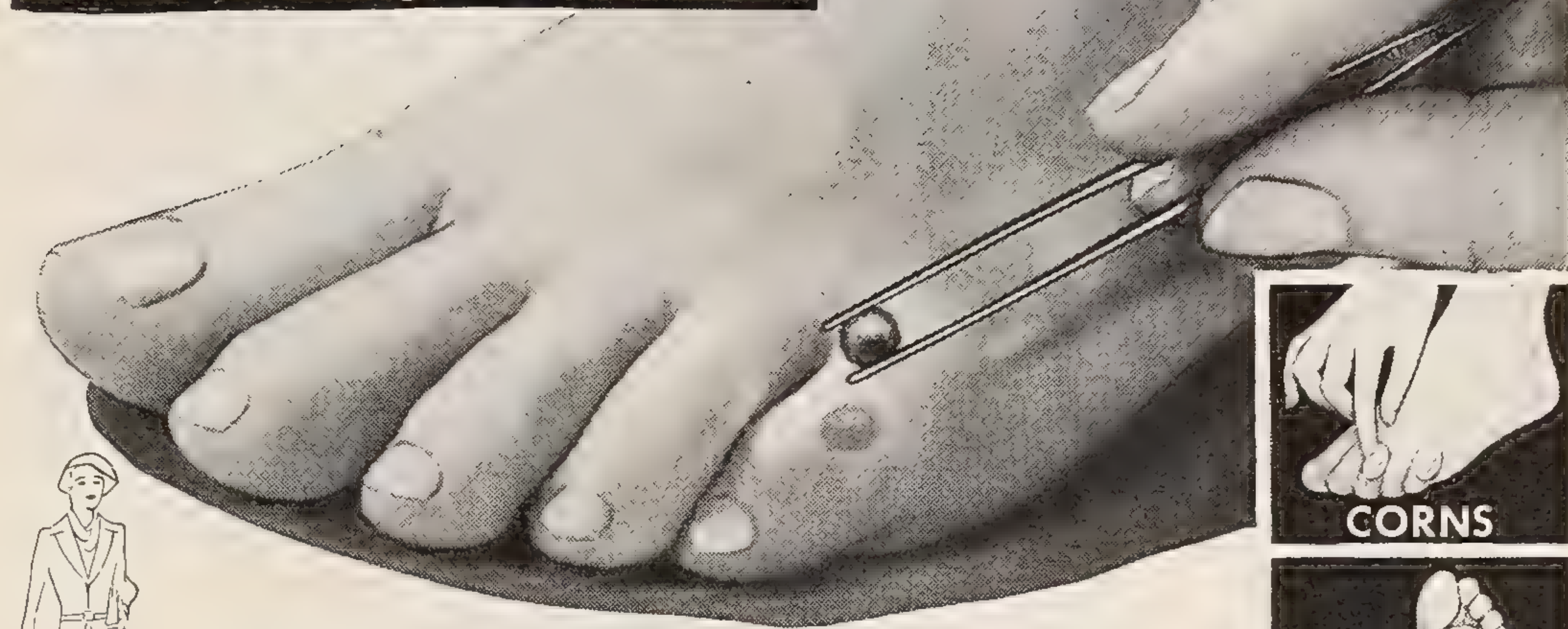
"O my darleeng—you gr-r-r-rand beeg wonderful Neeck!' she cried. 'For me esposti-AL-ly you 'ave made thee flannel cakes.' I thought she was going to put her arms around me and kiss me even. 'See my fren' Neeck, he feex the flannel cake for Lupe,' she cried, looking about the place. And then she lifted the cover.

"She saw what we had there. All covered with melted butter and dripping honey and thick syrup, there was a stack of round flannel cakes. REAL FLANNEL they were. We had cut up an old horse blanket into round pieces and put them there . . .!

"One look Miss Velez gave. Then she started to yell things. I heard a lot of words I understood and a lot of Spanish I didn't understand. Then with her bare hands she took the cakes, one by one, and she threw them. One hit me on the white shirt front. One stuck on Mister Cooper's face. The Brown Derby needed a half hour's extra cleaning when we closed that morning. And all the time, Miss Velez was yelling. Yes, some words I knew but I will not tell you what they were. And others in Spanish I did not understand. She was calling them right at me. Maybe it's a good thing that Spanish is one language I do not speak; eh?"

FEBRUARY, 1936

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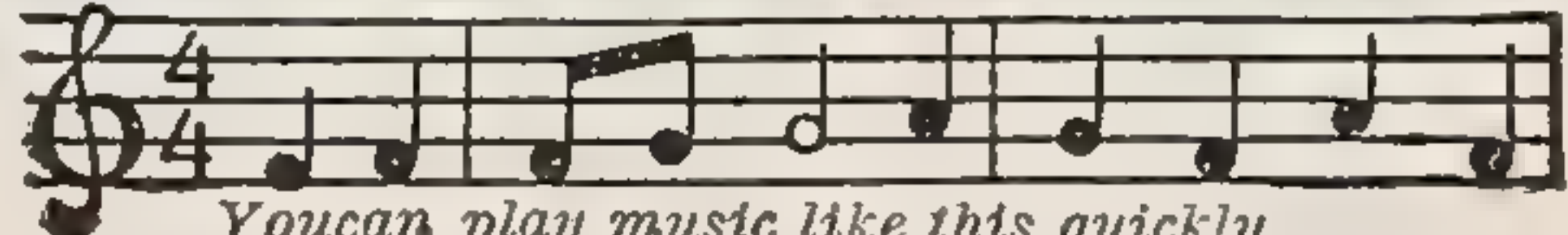
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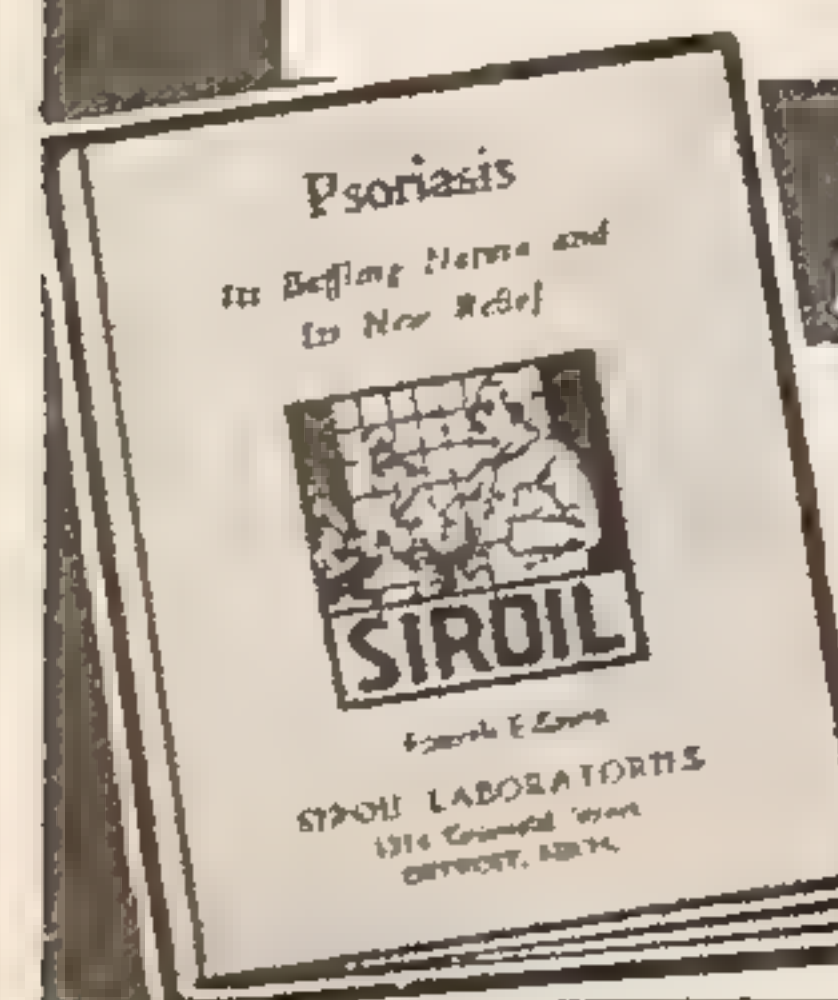
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How Hollywood Invested In Bob Taylor

(Continued from page twenty-three)

study or a hobby. So he could get his mind off pictures for a rest.

But when Bob left Mr. Mayer's office, that astute gentleman decided that he would do more for the boy than just reassure him. And here we're telling for the first time how a Hollywood godmother works . . . in coaxing and cajoling fame for her favorite.

Suddenly Bob Taylor blossomed out with six of the smartest suits that Hollywood tailors could devise. And believe me, even the tailors caught the spirit of the game and outdid themselves. And in less than a week Bob was being nominated for the best-dressed man-about-town title. Score number one for Bob's fairy godmother.

Next Bob had a new car . . . bright, shiny, black . . . luxurious. Now people noticed him as he whizzed by. Score number two.

Then Bob began appearing at all the swank night-spots. He dances beautifully, and on one occasion when he appeared with Jean Parker, at the Beverly Wilshire Gold Room, the other guests held their breath while they watched these two graceful young people gliding magnificently about the floor. The guests held their breath watching them, and when Bob and Jean left, the waiters and the maitre d'hotel caught theirs. Bob's check was in keeping with that of a movie star's, and his tip was a gesture worthy of a celebrity. Score number 3, and a big one.

BUT LONG before this score was made, Bob had begun to work. First in a "Crime Doesn't Pay" short subject. Then in a full-length picture, *Society Doctor* . . . and no sooner was this picture released than Bob's fan mail began pouring in by the basketful. It was then that the news also got around that Bob had a secretary, to help answer that mail. And when you have a secretary in Hollywood then you're really in the swift stream of fame. Without one you float along in sluggish waters. The secretary was score number 4.

Now the papers began mentioning him . . . "Last night at the Gold Room . . . Bob Taylor looking more handsome than ever . . ." "Bob Taylor, a picture of what the well-dressed man will wear this season . . ." "Bob Taylor and Jean Parker." "Bob Taylor and Irene Hervey . . ." Bob Taylor, Bob Taylor, Bob Taylor.

The wand was working. Because it was M-G-M who was paying all the bills . . . even the tips to waiters.

All this is changed now of course. For when option time came around, M-G-M tore up his old contract and gave him a new fat one . . . and now Bob can pay his own bills, and is glad of it!

M-G-M's Mr. Louis B. Mayer wasn't the only one to invest in Bob Taylor. There were others who, though it cost them more money, did give Bob plenty of help and good advice. For which he is grateful. (Though knowing Bob, there was much of it that he probably didn't need, because Bob is a young gentleman with a good head on his shoulders, and good breeding in his veins.)

"But there was one bit of advice that everyone everywhere gave me," Bob told me, "that was the best thing that ever happened to me. Studio officials, friendly

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HOLLYWOOD



Touching up the grease paint before the camera starts grinding is Harry Richman with Rochelle Hudson, both of whom are appearing in Columbia's *Rolling Along*

stars and extras alike all warned me to save my money. And to only spend it where it would do my career good. Re-invest it, in other words, if I was going to spend it all. And I've carried out that advice.

"Naturally my first temptation was to do the direct opposite. There were many things I always wanted to do and buy. And when I found those things suddenly in reach; I wanted to reach for them. What kind of things were they? Well, for example, there's that farm land my father left me. I've been itching to develop it ever since I've had it. I wanted to rush right out and get an overseer and buy tractors and a herd of cattle and go in for a little farming on the side. But then my good advisers held me off.

"Sure, the farm might make money eventually, but it would cost an awful lot to start . . . and suppose my picture career ended before I got through 'starting'? Such things have been known to happen. 'Here today, gone tomorrow' is no exaggeration in Hollywood. So I rented a small ranch near Hollywood instead . . . got myself a couple of horses so I could ride and keep myself in good physical shape . . . which is important to my career. I re-invested like they told me to.

● BOB LOOKED thoughtful, then his face lighted up. "But the thing I am most grateful for," he said, "is the honesty of a few friends. The kind of friends who don't talk behind your back, but who come right out and tell you what's on their minds. One day—I'll never forget it—it was after I had finished *Broadway Melody* of 1936, the phone rang and it was a friend of mine who said rather bluntly, 'Listen, fellow, what's all this I hear about your going high-hat? They say you've got a head as big as a medicine ball. What's it all about?'"

"I told him it was a lot of baloney, but if I'd given out that impression, I wanted to know why . . . so I could correct it. Then he told me there was a fellow who had worked with me on my first picture . . . and that he had come on to the set of *Broadway Melody* one day and I hadn't spoken to him. He began to spread the word I'd gone Hollywood.

"It's quite possible that I didn't recognize that boy when he appeared on the set. Or it's quite possible that I literally didn't see him because I had lines on my mind, or was trying to give all my attention to the director, or something. Anyway, now I nod and speak to everybody."

FEBRUARY, 1936

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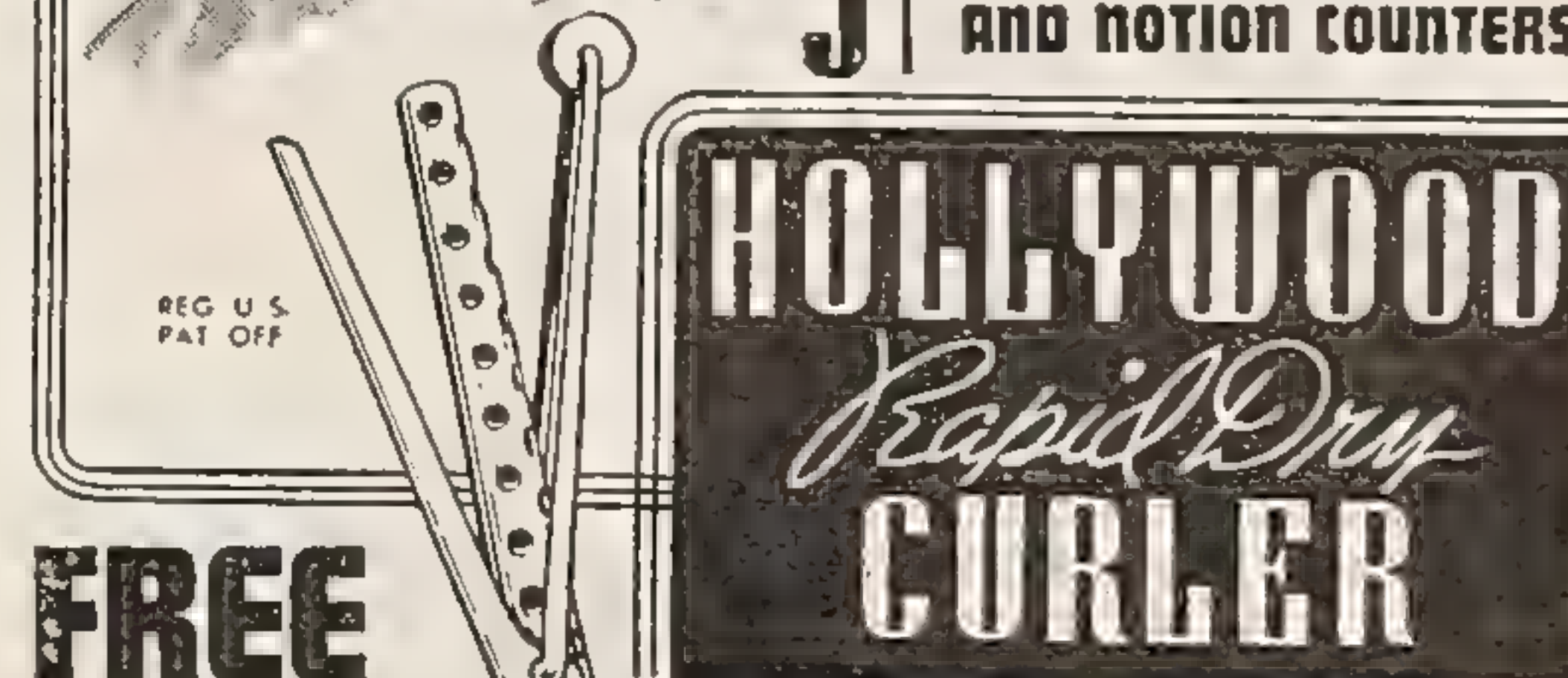
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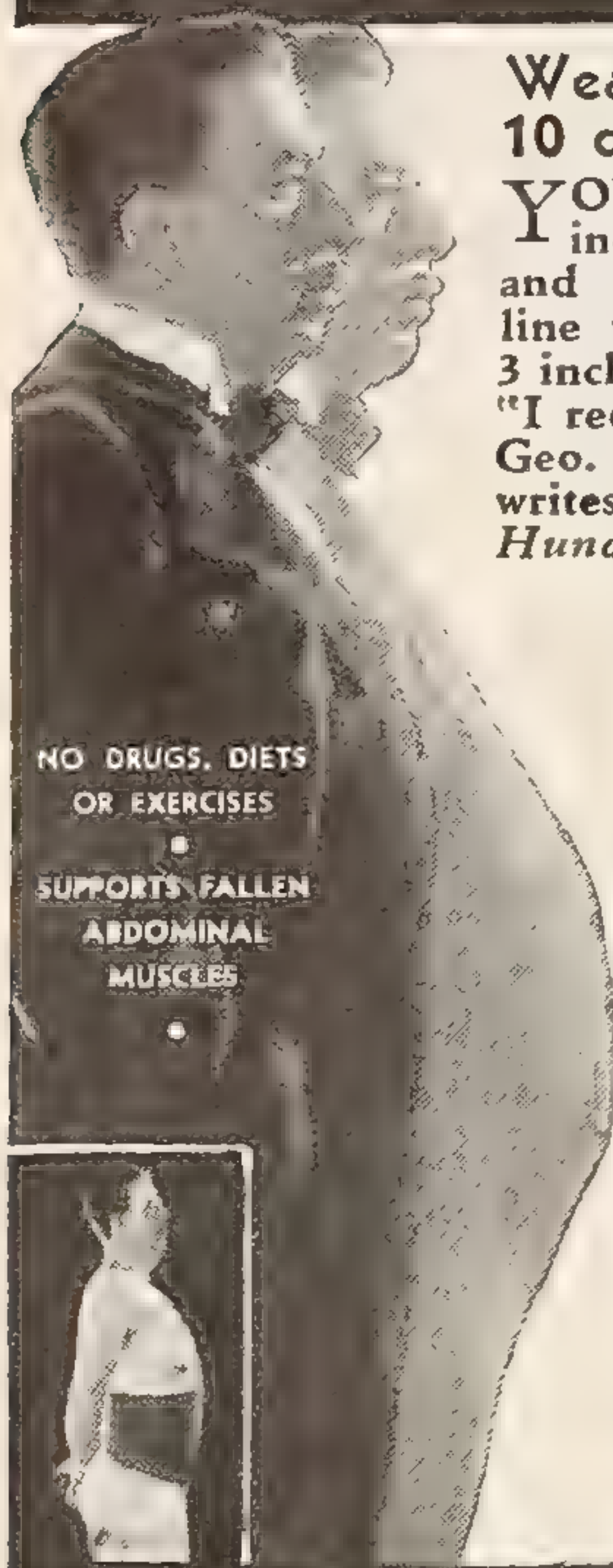
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The Merle Oberon You Don't Know

(Continued from page thirty-seven)

everyone feel at home—the ambition of every hostess. She cooks the food herself and serves chili beans, cheese dishes and everything that tastes grand but is a bit hard on the waist line.

I couldn't understand, when I had a contract, why I didn't go to work. She taught me patience and gave me courage when it seemed to me I just couldn't stick it out.

Today, for instance, I had to make a test for a rôle in the next Miriam Hopkins picture for Samuel Goldwyn and because Merle was so anxious for me to get the part, she came in to the studio and made the test with me. She has been working like a dog for weeks and I know she would rather have done anything in the world than see the inside of a studio, but she did that for me. She was made up early this morning—and cheerful about it. We worked all day long and when we finished she was still cheerful. And I got the part.

I haven't worked in a picture with her yet but she has rehearsed with me for my rôles in other pictures. She has taught me a lot about acting, which is an entirely new experience for me. She has helped me in every way one could.

WHEN I ARRIVED in Hollywood I knew a few people casually but I was lonely for England and anxious to get back. It was entirely by accident that I arrived here at all and merely the result of getting on the wrong boat. There was no point in my being here and I would have left immediately but I learned that Merle, whom I had met and admired in England, was expected back here from New York, and I waited almost four months for her return in order to see her.

She wired me that she would arrive by plane on a certain day and I was terribly pleased. I filled her room at the hotel with flowers and went to the airport to meet her. The plane was reported late and her name was not on the passenger list. However, I knew she would be on it because she had told me she would.

I waited from four o'clock in the afternoon until eleven at night, when the plane arrived and she was on it. Hollywood looked a little better to me then, but a few days later I was sent to Mexico because my visitor's permit had expired. They gave me only 24 hours to get out, and I had no time to get my papers in order so I had to wait in Mexicali for seven weeks for them to arrive from England.

The officials let me go across the border every night for dinner but it was terrible. I went out to the airport every day and watched the planes come and go. There is nothing worse than having to wait and I'm not a good waiter at best. I think I should have died of loneliness and boredom if it had not been for Merle's letters. No sooner did one letter arrive than I began wondering how long it would be before another would come. And I wrote to her.

Before I got back to Hollywood she had to go to New York, but any place looked good to me after Mexicali, so I returned here and soon after Mr. Goldwyn gave me a contract. Merle wired me how pleased she was. She never forgets anything.

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Send for Samples—FREE OF COST Write today for FREE details. ACTUAL SAMPLES and "sure-fire" money getting plans. Send no money. **H. J. Collin, PROGRESS TAILORING CO. Dept. B-265 500 S. Throop St., Chicago, Ill.**

EXCLUSIVE PHOTOGRAPHS appear regularly in HOLLYWOOD Magazine! Don't miss a copy. Remember, it sells for only 5c.

WORK FOR THE



GOVERNMENT \$1260 to \$2100 Year TO START

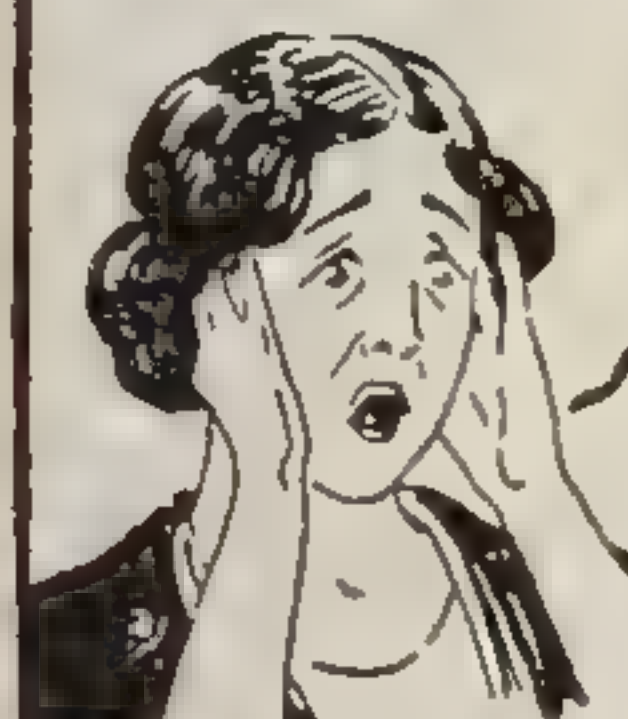
Men—Women Get ready immediately Common education usually sufficient **COUPON** Name..... Address..... **FRANKLIN INSTITUTE Dept. E308 Rochester, N. Y.** Rush FREE list of U. S. Government big pay JOBS, 32-page book describing salaries, hours, work. Tell me how to get one of these jobs. **Mail Coupon Today—SURE** **HOLLYWOOD**

WAKE UP YOUR LIVER BILE—

Without Calomel—And You'll Jump Out of Bed in the Morning Rarin' to Go

The liver should pour out two pounds of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sunk and the world looks punk.

Laxatives are only makeshifts. A mere bowel movement doesn't get at the cause. It takes those good, old Carter's Little Liver Pills to get these two pounds of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills by name. Stubbornly refuse anything else. 25c at all drug stores. © 1935, C.M.Co.



STOP IT! I can't stand that! It's driving me mad!

IF JANGLING NERVES, high tension-days, and sleepless nights are ruining your disposition and spoiling your enjoyment of life's normal pleasures, send today for Bro-Sal-Itas Tablets. Here is the modern way to restore peace to lives distraught by nervous tension. Restful nights, peaceful days, are yours **WITHOUT NARCOTICS**. The World's finest ingredients, compounded by chemists of international standing. 100 tablets \$2.00. Guaranteed. International Biochemists, Dept. R, P.O. Box 715, Hollywood, Cal.



Finished in 18 Kt. WHITE GOLD 15¢

To introduce our Beautiful Blue White Rainbow Flash Stones, we will send a 1 Kt. **IMPORTED Simulated DIAMOND**, mounted in Lovely 18 Kt. White-Gold Finish Ring as illustrated, for this ad. and 15c expense in coin. Address: National Jewelry Co., Dept. 3-E, Wheeling, W. Va. (2 for 25c.)

FREE White "LUCKY" Elephant—IMPORTED from the ORIENT—included FREE with each order. Limited Offer! Order Now!

BACKACHES due to MOTHERHOOD

Having a baby puts a terrible strain on a woman's back muscles . . . frequently causes years of suffering. Allcock's Porous Plaster does wonders for such backaches. Draws the blood to the painful spot . . . shoulder, back, hips, arms, legs. Pain stops quickly. Allcock's is the original porous plaster . . . take nothing else. Lasts long, comes off easy. Also excellent for chest colds. 25¢ at druggists or write "Allcock, Ossining, N. Y."

DEAFNESS IS MISERY

Many people with defective hearing and Head Noises enjoy Conversation, Movies, Church and Radio, because they use Leonard Invisible Ear Drums which resemble Tiny Megaphones fitting in the Ear entirely out of sight. No wires, batteries or head piece. They are inexpensive. Write for booklet and sworn statement of the inventor who was himself deaf.

A. O. LEONARD, Inc., Suite 161, 70 5th Ave., New York

15 DRESS REMNANTS 97¢

Also BARGAIN EXTRA 5 YDS. GIVEN Gingham, Percales, Prints, Voiles, Chambrays, Shirtings, Crepes, etc. New clean goods direct from us at a big saving. Latest assorted Colors. Newest patterns for dresses. Our finest quality. **SEND NO MONEY** Pay postman 97c plus a few cents delivery charge. 20 yard bundle \$1.29 postage paid, money with order. Satisfaction guaranteed or money back. **EASTERN TEXTILE COMPANY** Dept. A-14, Greenfield, Mass.

FEBRUARY, 1936



Why look further, Johnny? Alice White, in pajamas, and Betty Burgess seem to be two excellent reasons why Johnny Downs might confine his gaze to the Paramount lot

● IF I HAD no ambition to succeed for my own sake I would have to because I couldn't bear to let her down. She has such faith in me and is ambitious for me. She has more common sense than most women and is the shrewdest business woman I've ever known. When things go wrong she doesn't quit. When she gets in a corner, she fights. I've seen her. She is the hardest working woman, the most ambitious to succeed, that I've ever known.

For five years I've gone every place and done everything that promised excitement. I fought in revolutions from the Suez to the Panama Canal, at one time fighting on both sides, leaving one side to fight for the opposition when they offered me more money for my knowledge of machine guns. When I had to leave Cuba in a hurry I came through the Panama to Santa Barbara because the first boat I could get on was coming this way.

● IN SANTA BARBARA I was given a party on a British battleship, which happened to be in the harbor and, next morning, found myself at sea wearing a tuxedo, with no luggage and no money. The first boat we sighted headed toward shore was the Bounty, on which scenes were being made for an M-G-M picture. I was lowered overboard and brought to Hollywood on that ship, so I arrived here entirely by mistake.

I've taken my fun where I've found it. I've had a grand time. I've been in the habit of pulling up stakes and moving on when the notion struck me, although frequently the notion struck other people first and I wasn't even consulted. Settling down or being serious about anything was the last thing I expected to do. Merle has taught me to have a purpose in life. She has made me serious about a career. I started this moving picture thing as a joke and she has made me dead serious.

Skin So Bad That PEOPLE TALKED!

This advertisement is based on an actual experience reported in an unsolicited letter. Subscribed and sworn to before me.

Bernice Whitting
NOTARY PUBLIC

"All my friends had begun to talk about my complexion — it was so bad."



"Hearing over the radio how Yeast Foam Tablets had helped others, I decided to try them."



"Now my complexion is grand. My friends are amazed at the change."



THE BEST PROOF of what Yeast Foam Tablets may do for you is what they have actually done for others. That's why we have based this advertisement on a true experience—one of hundreds reported by grateful users of this convenient, easy-to-eat yeast.

If you would like to have a clearer, smoother skin, begin now to eat these tablets regularly. Their rich stores of precious corrective elements will quickly help to rid your system of the poisons which so often cause bad skin. And you should feel better as well as look better.



Ask your druggist for Yeast Foam Tablets today. Refuse all substitutes.

NORTHWESTERN YEAST CO.
1750 N. Ashland Ave., Chicago, Ill.

Please send free introductory package of Yeast Foam Tablets. F.G. 2-36

Name _____
Address _____
City _____ State _____

**FAT GOES
OR MONEY BACK!**

**Try SAFE
Food
Method
NO DRUGS!**

**Just
Like
Eating
Candy!**

**She
lost
41
lbs.**

● Get rid of fat in a hurry! ... But reduce the **SAFE Food Method** way... not with dangerous drugs! **SLENDRETS** remove fat by a new principle which converts fat and food into energy... You feel better... look years younger! **NO DRUGS**... no dangerous dinitrophenol, no thyroid. Not laxative... Even if a baby should eat them by mistake, it would not be harmed, because **SLENDRETS** only redistribute stored fat. Delicious, too... taste just like candy! **READ HOW OTHERS LOST FAT:** "Lost 5 lbs. this week, 41 lbs. in all," writes Miss Nolan (Calif.). "36 lbs. of fat gone, never felt better," writes Miss Angell (N. Y.).

REDUCE QUICKLY... OR AT NO COST!

If you are not entirely satisfied with the wonderful results from the very first package, you get your money back in full. You can't lose one cent.

ACT ON THIS OFFER TODAY

Don't give **FAT** another day's start!... but be sure you reduce the safe **SLENDRETS Food Method** Way. Don't use drugs! Send \$1 for generous-supply package containing 84 **SLENDRETS**. Or \$5 for 6 packages. (Currency, Money Order, Stamps, or C.O.D.) **Sent to you in plain wrapper.**

Scientific Medicinal Products Inc. Dept. F236
Russ Bldg., San Francisco, Calif.

Please send me on your money-back offer

- ☐ The \$1 package containing 84 **SLENDRETS**
☐ 6 packages of **SLENDRETS** for \$5
(Enclose payment, Or, if C.O.D. send 10c fee.)

Name.....
Address.....
City.....State.....

FREE FOR ASTHMA DURING WINTER

If you suffer with those terrible attacks of Asthma when it is cold and damp; if raw, Wintry winds make you choke as if each gasp for breath was the very last; if restful sleep is impossible because of the struggle to breathe; if you feel the disease is slowly wearing your life away, don't fail to send at once to the Frontier Asthma Co. for a *free trial* of a remarkable method. No matter where you live or whether you have any faith in any remedy under the Sun, send for this free trial. If you have suffered for a lifetime and tried everything you could learn of without relief; even if you are utterly discouraged, do not abandon hope but send today for this free trial. It will cost you nothing. Address: Frontier Asthma Co., 96-A Frontier Bldg., 462 Niagara St., Buffalo, N. Y.

How Shirley Learned Acting

(Continued from page twenty-seven)

camera gets ready, he pulls away, and ducks himself. Do you think maybe I could pinch him, so he'll behave?" Trying to keep a straight face, I advised her against pinching, but encouraged her to be patient, too, a little longer. He'd soon wear himself out, and stop being stubborn. 'All right,' she said, 'but he certainly is difficult.'

● "SHIRLEY SAYS none of these things with any air of superiority. She just simply can't understand why other children don't like to act, and don't obey a director's orders, because she herself loves it so. Maybe you won't believe me when I tell you that every day at five o'clock when we finish shooting, Shirley says, 'I don't want to go home. Please, isn't there something else we can do?'"

"One of them is, that while she loves working on the set, she gets no kick at all out of seeing herself on the screen. One day I invited Shirley and her mother to see the first finished 'cut' of *The Little Colonel*. After sitting through the entire picture, I asked Shirley what she thought of it. 'Oh, I think it's a good picture... I liked it... it was keen!' she said enthusiastically. Then I asked her how she liked herself in it. 'Not very much,' she said. 'Why not?' I asked. She shrugged. 'Oh, I just don't like myself in pictures,' she said. That floored me. I couldn't think of another thing to say. There had been such a note of finality in her voice. She just doesn't like herself in pictures—and that was that."

I asked Mr. Butler if he thought Shirley had changed any, since he made his first picture with her almost two years ago. "Personally, not a bit," he said quickly. "The only thing that's happened to her is that she has gotten smarter. What it used to take me fifty words to explain to her, she now understands in five. Most of the time, when I am giving her directions, she anticipates what I have to say, even before I say it. Bill Robinson has had the same experience with her. He has taught a lot of girls to dance—among them, Eleanor Powell—but he says that none of them have ever learned so quickly or so easily as Shirley. One day I watched him giving her a new routine. They went through it once. Shirley watched his feet closely, and made her own follow. 'Now, let's try it again,' Bill said. 'No, let me try it first,' said Shirley. 'I think I've got it.' And by golly, if she didn't have it learned already! That's one of those things you don't explain."

● HERE'S ANOTHER example of her amazing aptitude. Everybody knows of course that Shirley has a stand-in to relieve her of standing around while we set the lights. But there are many times when the little stand-in fails to quite give us what we need. Maybe it's a direction she has failed to understand. Maybe when she walks across the floor she moves in such a stilted, schooled manner that we can't get naturalness even in our lighting. Well, when things like that happen, Shirley always offers to do it herself. She stands in for herself, and her stand-in, because nobody can do anything as well as Shirley can do it!

"Except for technical advice where the

NEW EASY WAY BURNS AIR



The 1935 sensation! New Diamond speed iron amazes women everywhere. Easy, fast, cool ironing anywhere in house, yard or on porch. Self-heating, instant heat control—no hot stove, no dangerous wires. Double-pointed, all-round button bevel, chromium plated base, does beautiful work in half time. Burns 96% AIR, 4% kerosene (coal oil), actually irons family wash for 1c. 30-DAY HOME TRIAL—Enjoy Diamond ironing for 4 weeks at our risk, write **AGENTS:** It irons out income for special DIRECT FAC-problems. \$8, \$10, \$14 a day TORY TRIAL OFFER today! being made. Write at once!

The Akron Lamp & Mfg., Co., 664 Iron Bldg., Akron, Ohio

BE A CARTOONIST



AT HOME IN YOUR SPARE TIME under supervision of NORMAN MARSH, creator of the famous comic strip "DAN DUNN, SECRET OPERATIVE 48," appearing in the big newspapers. Success—fame—real money may be yours when you learn the easy simple methods and secrets which make the MARSH cartoons so successful. Send name for free details of this personal course. **Act Today!** MARSH CARTOON SCHOOL, Chicago Daily News Bldg., Dept. 2-2, Chicago, Ill.

POEMS Set to Music Published

Send Your Poems to

McNEIL

Bachelor of Music

1582 West 27th St. Los Angeles, Calif.

HELP Wanted

MEN-WOMEN—\$50-\$180 A MONTH for INSTITUTIONS—HOSPITALS, Etc. No Experience Necessary ALL KINDS of GOOD JOBS Practically Everywhere for NURSES, ATTENDANTS and OTHERS, with or without hospital experience. Many individuals associate a hospital only with Doctors, Nurses and professional people, never realizing that there are also hundreds of people employed with **NO PREVIOUS EXPERIENCE**, to perform many duties in various departments. All kinds of help constantly needed so why remain unemployed? Write **NOW**—work you can do—enclosing stamp to **SCHARF BUREAU**, Dept. 2-2, 145 W. 45th St., NEW YORK

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Big Opportunities—Good Pay

COLUMBIA "TECH" INSTITUTE

1319 F St., Washington, D. C.

WRITE FWG 2-36 for beautiful CATALOG

GIANT ZINNIAS 20 colors 10c

Grow our Giant Zinnias—We offer a Rainbow Collection of over 20 dazzling colors and many pastel shades, which make a gorgeous color display. Large Pkt. (over 200 seeds) 10c, 3 pkts. 25c. Packet Giant Asters Will-Resistant (8 colors) free with each order. 1936 Seed Book free—155 kinds Vegetables & Flowers in color. **F. B. MILLS Seed Grower, Box 99, ROSE HILL, N. Y.**

Learn Radio IN 12 WEEKS

BY SHOP WORK—NOT BY BOOKS
I'll Finance Your Training!

Prepare for jobs in Service Work, Broadcasting, Talking Pictures, Television, Wireless, etc., by 12 weeks practical shop training in Coyne Shops. Free Employment Service. Many earn while learning. Write for **BIG FREE RADIO AND TELEVISION BOOK**, and my "Pay-Tuition-After-Graduation" Plan. **H. C. LEWIS, President, COYNE RADIO SCHOOL** 500 S. Paulina St., Dept. 26-9C Chicago, Illinois

LEARN TO DANCE AT HOME



Easy as A-B-C. Each course complete in illustrated booklet. Your choice of:

BEGINNERS or ADVANCED TAP or BALLROOM COURSE \$1
(Includes Plain Waltz; Fox Trot; Tango; Carioca; Continental, etc.)

ALL 3 COURSES \$2

Sent prepaid or C.O.D. (In U.S.A.) plus postage.

FREE with \$2 order—your choice one pair dancing taps or latest "Top Hat" exhibition dance.

BILLY TRUEHART Dept. N.5308 Alameda Blvd., Houston, Texas

Women \$22 in a Week
up to **\$398**
and Your Own Dresses—**FREE**
Showing Latest **FASHION FROCKS!**
... Direct from Factory!

No House-to-House Canvassing Necessary
New kind of work for ambitious women demonstrating gorgeous Paris-styled dresses at direct factory prices. You can make up to \$22 in a week, full or spare time, and get all your own dresses free of any cost to wear and show. Fashion Frocks are nationally advertised and are known to women everywhere.

No Investment Ever Required
We send you an elaborate Style Presentation in full colors and rich fabrics. Write fully for details of this marvelous opportunity, giving age and dress size.

Dept. BB-225
FASHION FROCKS, Inc. Cincinnati, O.

SURPRISES COMING!

Things are stirring in filmland! There's an amazing story about Jean Harlow's daring adventure, and a dozen other smart, breezy articles in the March **HOLLYWOOD!** Watch for it on your news stand. Remember, it only costs 5c!

GRAY HAIR

Revolutionary easy YOUTHRAY method. Most advanced way to overcome gray hair. Thousands prefer it. No Harmful Dyes!

Use YOUTHRAY, changes gray hair element to any beautiful youthful shade, naturally. Rapid or gradual. Guaranteed Results.

Free Trial For men, women. Not affected by curling, waving. Won't rub, wash off. Not sticky or greasy. Don't confuse YOUTHRAY with dangerous dyes. Contains no coal-tar, vegetable dye, lead or sulphur sediment. Get facts. Test YOUTHRAY at OUR RISK. Send TODAY for **FREE TRIAL OFFER** and Illustrated Booklet "Hair Beautiful" or send 10c NOW for Sample Bottle.

ERNA SAFFAN, 646 N. Michigan, Dept. 4126 Chicago

No JOKE TO BE DEAF
—Every deaf person knows that—
Mr. Way made himself hear his watch tick after being deaf for twenty-five years, with his Artificial Ear Drums. He wore them day and night. They stopped his head noises. They are invisible and comfortable, no wires or batteries. Write for **TRUE STORY**. Also booklet on Deafness.

Artificial Ear Drum
THE WAY COMPANY
774 Hofmann Bldg. Detroit, Michigan

Make UP TO \$22 in a Week
ACTUAL SAMPLES SILK HOSE FREE

Ladies! Introduce **FREE ACTUAL** samples beautiful Snag-Proofed Silk Hose to friends. Guaranteed. Wear twice as long. Individual lengths. Low priced. Experience unnecessary. Write for Two Actual Sample Hose—Free. Give your size.

AMERICAN SILK HOSIERY MILLS
Dept. X-61, Indianapolis, Ind.

NEURITIS Relieve Pain In 9 Minutes

To relieve the torturing pain of Neuritis, Rheumatism, Neuralgia or Lumbago in 9 minutes, get the Doctor's Prescription **NURITO**. Absolutely safe. No opiates, no narcotics. Does the work quickly—must relieve your pain in nine minutes or money back at Druggist's. Don't suffer. Use guaranteed **NURITO** today.

LEG SUFFERERS

Why continue to suffer? Do something to secure quick relief. Write today for New Booklet—"THE LIEPE METHOD OF HOME TREATMENT." It tells about Varicose Veins, Varicose Ulcers, Open Leg Sores, Milk or Fever Leg, Eczema. Liepe Method works while you walk. More than 40 years of success. Praised and endorsed by thousands.

LIEPE METHODS, 3284 N. Green Bay Ave., Dept. 70-B Milwaukee, Wis.

FREE BOOKLET

Learn Photography at HOME

Splendid opportunities. Prepare quickly in spare time. Easy method. No previous experience necessary, common school education sufficient. Many earn while learning. Send for free booklet "Opportunities in Modern Photography", particulars and requirements.

AMERICAN SCHOOL OF PHOTOGRAPHY
3601 Michigan Ave. Dept. 2132, Chicago, Illinois



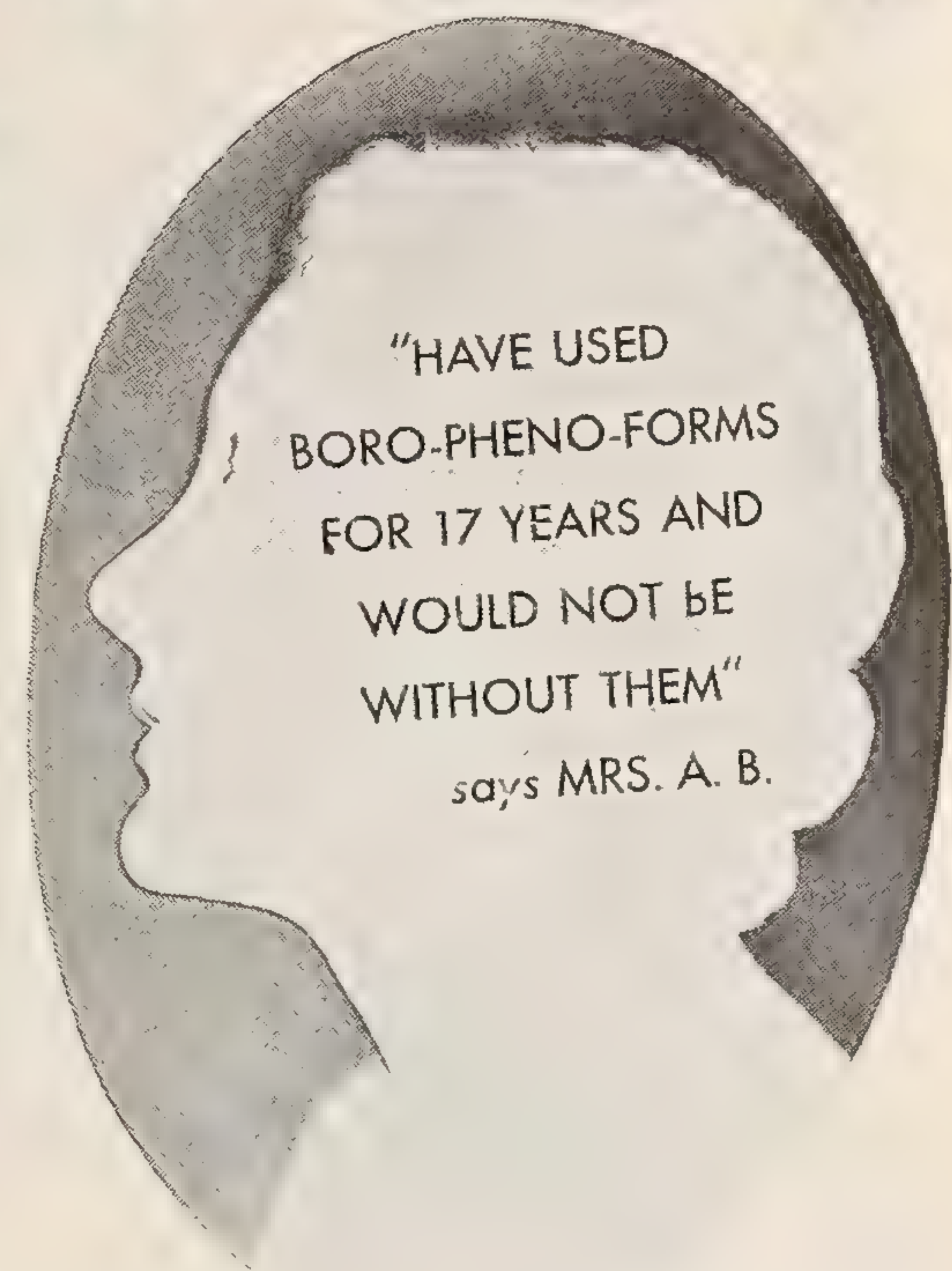
Joan Woodbury, one of the newest finds of Hollywood, appears here with William Farnum, a veteran film player, in a photo from the picture *Wanted Men*

camera is concerned, nobody has taught Shirley anything. Because she has a quick observant eye, an amazing memory, and a natural talent for acting, she has learned everything herself. On the set we treat her like a twenty-year-old. I never say, 'Now come on, Shirley, darling, I want you to act very angry. Remember you're a very mad little girl, because somebody has said something about your father, and you must stamp your feet, and squint your eyes, and make a mad face. And you say your line like this—' I never have to do any of that stuff. When we are ready for her for a scene, she already knows her lines, and if her lines are angry lines, she knows how to act angry. All I ever say is, 'All right, Shirley, come on.'

● "YET, IN SPITE of the fact that we treat her professionally like a grown-up, she is still an unspoiled little girl. After a rehearsal, when there is still time before the 'take,' Shirley will say, 'All right, I can go and play now, can't I?' and off she runs to her drawing and her dolls. She plays all day long, between scenes, without a worry on her mind. She requires none of the constant coaching that so many children need."

It's obvious that Dave Butler worships his little star. When he talks about her, his eyes gleam with that mistiness that is akin to tears. And he laughs too at her pranks and her cute sayings—laughs loud and delightedly. And it's just as obvious, too, that Shirley adores him. They have wonderful times together. Dave has never once allowed her to see him become upset or out of patience with anybody. A display of anger is something that Shirley always disapproves of—and shows it to, by withdrawing from the scene with the dignity of a little saint. But just the same, when Dave puts on a "temperamental act" for her, she is delighted, and laughs till she can't laugh any more. He always does that when Shirley, in a playful mood, hides when he calls her. Of course at those times Dave usually sees her beaming face watching him from under a table, or peeking out at him from behind a part of the set, but he pretends that he can't find her, and is outraged. He paces the floor, and pounds the walls, and tears his hair, and calls her name, and Shirley giggles and giggles and giggles. Then when the game has made her tummy ache from laughing, she bounds from her hiding place, right into his arms, pats his cheek, kisses him and starts laughing all over again.

Free Sample DEMONSTRATES Doubly Effective MARRIAGE HYGIENE



Doctor's Prescription Wins Praise of Millions...

Over 45 Years of Supreme
Satisfaction for Users!

"MARRIAGE HYGIENE"—how much depends on those two words! Supreme happiness for those who find a dependable way—untold misery of doubt and fear for those who do not. Why take needless risks? Why experiment with uncertain liquids and solutions, which, if not actually poisonous, have only dangerously brief effectiveness? Dainty, convenient Boro-Pheno-Form suppositories offer **DOUBLE** effectiveness—**IMMEDIATE** effectiveness on application, **CONTINUED** effectiveness afterward.

Send now for the liberal **FREE SAMPLE** which demonstrates Boro-Pheno-Form superiority so convincingly. Learn from your own experience how convenient it is. No bulky apparatus. No danger of overdose or burns. Can be used in perfect secrecy too—no telltale antiseptic odor. Originated as a doctor's prescription for his own practice, Boro-Pheno-Form was quickly swept to nation-wide popularity. Thousands have written of uninterrupted satisfaction for 5, 12, 17, 20 years and longer.

Send no money, merely mail the coupon below for your **FREE SAMPLE** and an informative booklet, "The Answer," which will shed welcome new light on the perplexing problem of "Marriage Hygiene." Mail the coupon today.

Dr. Pierre Chemical Co., Dept. B-10
162 N. Franklin St., Chicago, Illinois.

Dr. Pierre's BORO-PHENO-FORM

Mail Coupon for **FREE SAMPLE**

DR. PIERRE CHEMICAL CO.—Dept. B-10
162 N. Franklin St., Chicago, Illinois

Rush me **FREE SAMPLE** of Boro-Pheno-Form and **FREE BOOKLET** of Marriage Hygiene Facts.

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on **GOOD YEAR**
GOODRICH-FIRESTONE
FISK-U.S. AND OTHER
FAMOUS MAKES

Here are the outstanding standard brand tire bargains of the year, repaired by the improved "criss-cross" method and by skilled workmen. You take no risk when you buy from York, the old reliable tire house with 19 years of service in this field. Thousands of tire users throughout the U. S. declare our tires give them LONG, SATISFACTORY SERVICE. Buy Now—at these reduced prices and SAVE MONEY.

Don't Delay — Order Today!

BALLOON TIRES			REGULAR CORD TIRES		
Size Rim	Tires	Tubes	Size Tires	Tubes	Size Tires
29x4.40-21	\$1.85	\$0.85	30x3 1/2	\$1.85	\$0.75
29x4.50-20	2.00	.85	31x4	2.65	.85
30x4.50-21	2.10	.85	32x4	2.65	.85
28x4.75-19	2.15	.95	33x4	2.65	.85
29x4.75-20	2.20	.95	34x4	2.90	.85
29x5.00-19	2.55	1.05	32x4 1/2	3.00	1.15
30x5.00-20	2.55	1.05	HEAVY DUTY TRUCK TIRES		
5.25-17	2.60	1.15	(High Pressure)		
28x5.25-18	2.60	1.15	Size Tires	Tubes	Size Tires
29x5.25-19	2.60	1.15	30x5	\$3.70	\$1.95
30x5.25-20	2.60	1.15	33x5	3.75	1.45
31x5.25-21	2.90	1.15	34x5	3.95	2.00
5.50-17	2.95	1.15	32x6	7.25	2.75
28x5.50-18	2.95	1.15	36x6	9.00	3.95
29x5.50-19	2.95	1.15	TRUCK BALLOON TIRES		
6.00-17	3.10	1.15	Size Tires	Tubes	Size Tires
30x6.00-18	3.10	1.15	6.00-20	\$3.25	\$1.65
31x6.00-19	3.10	1.15	6.50-20	3.60	1.95
32x6.00-20	3.10	1.25	7.00-20	4.85	2.95
33x6.00-21	3.25	1.25	9.00-20	9.40	5.65
32x6.50-20	3.35	1.35	9.75-20	12.95	6.45
6.00-16	3.65	1.45	ALL OTHER SIZES		

SEND ONLY \$1.00 DEPOSIT on each tire ordered. (\$4.00 on each Truck Tire.) We ship balance C. O. D. Deduct 5 per cent if cash is sent in full with order. To fill order promptly we may substitute brands if necessary. **ALL TUBES BRAND NEW—GUARANTEED—HEAVY GAUGE CIRCULAR MOLDED.** Guard against price advances. Order Now. We agree to replace at half price any tire failing to give 9 months' service. **YORK TIRE & RUBBER CO., Dept. 4305**
3855-59 Cottage Grove Ave. Chicago, Ill.

USE DERMOL FOR RELIEF OF PSORIASIS

MAKE THE ONE SPOT TEST

DERMOL is being used by men and women throughout the country to secure freedom from this ugly, stubborn, embarrassing scaly skin disease, often mistaken for eczema.

Apply it externally. Non-staining. Watch the scales go, the red patches gradually disappear and enjoy the thrill of a clear skin again.

DERMOL is backed with a positive guarantee to give chronic sufferers definite benefit in two weeks time or money is refunded. You risk nothing. Prove it yourself. Send for a **FREE** trial bottle to make our famous "One spot test". Write, stating how long troubled and extent of your psoriasis. No obligation. Don't delay. Write today.

LAKE LABORATORIES, Dept. F-5,
Box 6, Northwestern Station, Detroit, Michigan

GRAY HAIR! The Best Remedy is Made at Home

YOU can now make at home a better gray hair remedy than you can buy, by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Barbo Compound and one-fourth ounce of glycerine. Any druggist can put this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained. Barbo imparts color to streaked, faded or gray hair, makes it soft and glossy and takes years off your looks. It will not color the scalp, is not sticky or greasy and does not rub off. Do not be handicapped by gray hair when it is so easy to get rid of it in your own home.

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MAKE \$50 TO \$100 A WEEK!

Many of our successful students are now making big money. Our simple methods make it fun to learn Commercial Art, Cartooning and Designing at home, in spare time. New low tuition rate. Write for big free book, "ART for Pleasure and Profit," today. State age. Address:

STUDIO 962, WASHINGTON SCHOOL OF ART
1115-15TH STREET, WASHINGTON, D. C.

Otto Kruger's Stag Party

(Continued from page forty-nine)

five minutes longer. This recipe is for eight or more.

"Tell me," I asked, "why do men have such a grand time together, and yet, 'cat parties' always seem a little flat."

● WITH A TWINKLE in his eye, Otto informed me, "Women need a man around to put their best foot forward, which means," he added, "to be their natural selves."

"It's a strange phenomenon, two women can get together and have a good time, exchanging gossip and ideas, but bring a group together and they immediately go on the defensive. They aren't natural—cordial, yes. They will kill each other with kindness and compliments, but each action and speech is carefully planned. It comes down to the point that all women are actresses, and a female group accentuates this quality."

"Men aren't actors, by nature, so when in a crowd, they go more human and natural than at any other time. They assimilate unconsciously a sense of good fellowship, and while a man has been an old grouch before he left home, he immediately warms to the occasion, and decides this old world is a pretty fine place after all."

"Women have dressed for men since Eve. That's one reason your female parties are a flop. A woman will wear a new frock to the party, but it's still done with the masculine sex in mind. If the gown is admired, she thinks, 'Ah, wait until so and so sees it. Evidently it is becoming'."

"Ouch," I interrupted, "you'll have every woman over the country on your neck. You better tell me why your cole slaw is so good, right now."

"Pay no attention," put in Sue. "He raves on like this, and I've never seen such a ladies' man."

COLE SLAW

"Er—about the slaw," Kruger quickly said. "It's the dressing that has made me famous. I shred my cabbage very thin, and place in ice water for about two hours, changing the water twice during the crisping process. For the dressing, mix together, 2 eggs, slightly beaten, 2 level teaspoons of dry mustard, 1/2 cup of sugar, 7/8 cup of cider vinegar, salt to taste, and a pinch of white pepper. Cook this mixture until slightly thickened, then add 3 tablespoons of butter and remove from the range. You may cool this dressing for cole slaw, or pour over the cabbage hot, if you desire hot slaw. Allow one cup of shredded cabbage for each serving. This amount of dressing will serve eight."

Otto told me that not even the hearty appetites of men could master dessert after such a dinner. He usually has different kinds of cheese, and bowls of fresh fruit in evidence. Nuts and raisins are mixed in with the fruit.

As I was preparing to leave, Otto waylaid me in the hall.

"By-the-way, Dorothy," he said with a sheepish grin. "God bless the ladies, I say. Remember that stag parties don't occur very often. Don't ever let a man tell you the male sex is self-sufficient. They would be bored to death if they had to be constantly in each other's company."

So I'll leave it to the feminine readers.

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Nashville, Tenn.—B. A. Stephens of this city has confessed that he tried a medicine called NACOR just to please his wife. He had not been able to get relief from his asthma attacks—but read his own words:

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Previewing the New Productions

(Continued from page eighteen)

PETRIFIED FOREST — (Warner Brothers.)—It was inconvenient for the whole company to spend weeks on the desert, so they brought the wastelands right into Warner Brothers studio for this magnificent production. Bette Davis and Leslie Howard are the leading players, and though the entire picture apparently was filmed in Arizona, most of it actually was taken in the studio.

To accomplish this the technical director imported hundreds of dollars of desert cactus plants and sage. A desert was reconstructed in a huge sound stage, and while it was only a city block in length, you actually felt you were in the middle of Arizona.

Running from end of the big sound stage to the other was a winding dirt road. So cleverly was the huge set constructed that the road seemed to fade away among the hills, although actually it was swallowed up by huge artificial cliffs.

For the desert dust scenes they started up the big wind machines. The effect was so perfect that production had to be suspended until gas masks could be obtained for members of the crew. Miss Davis, Mr. Howard, and other members of the cast had to take the dust with a grin! Every few minutes the big doors of the stage were opened to allow in fresh air.

Bette Davis plays the rôle of a girl living with her father, Porter Hall, at a service station on the desert. Leslie Howard comes west as the disillusioned writer, and is immediately enmeshed in an exciting raid by gangsters. What happens to them and their blossoming love affair is told with rare taste under the direction of Archie Mayo. The picture should be something of a triumph for everyone connected with it.

HOLLYWOOD

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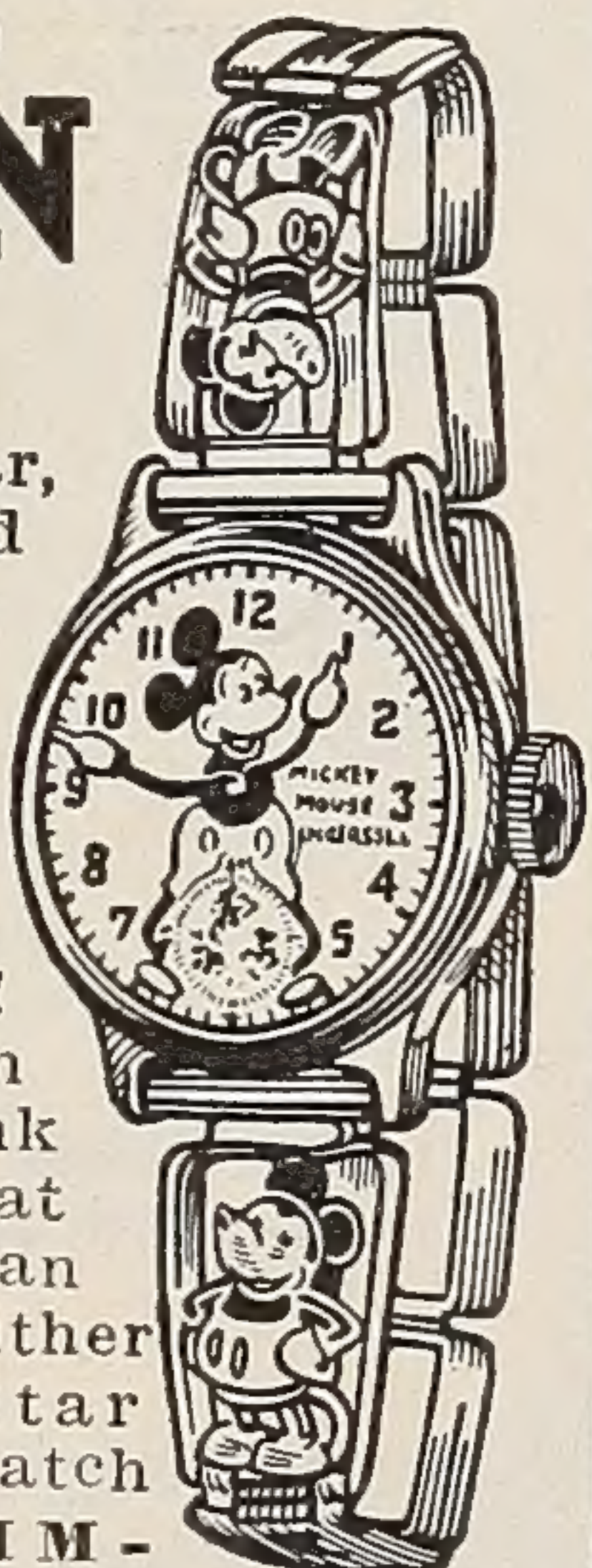
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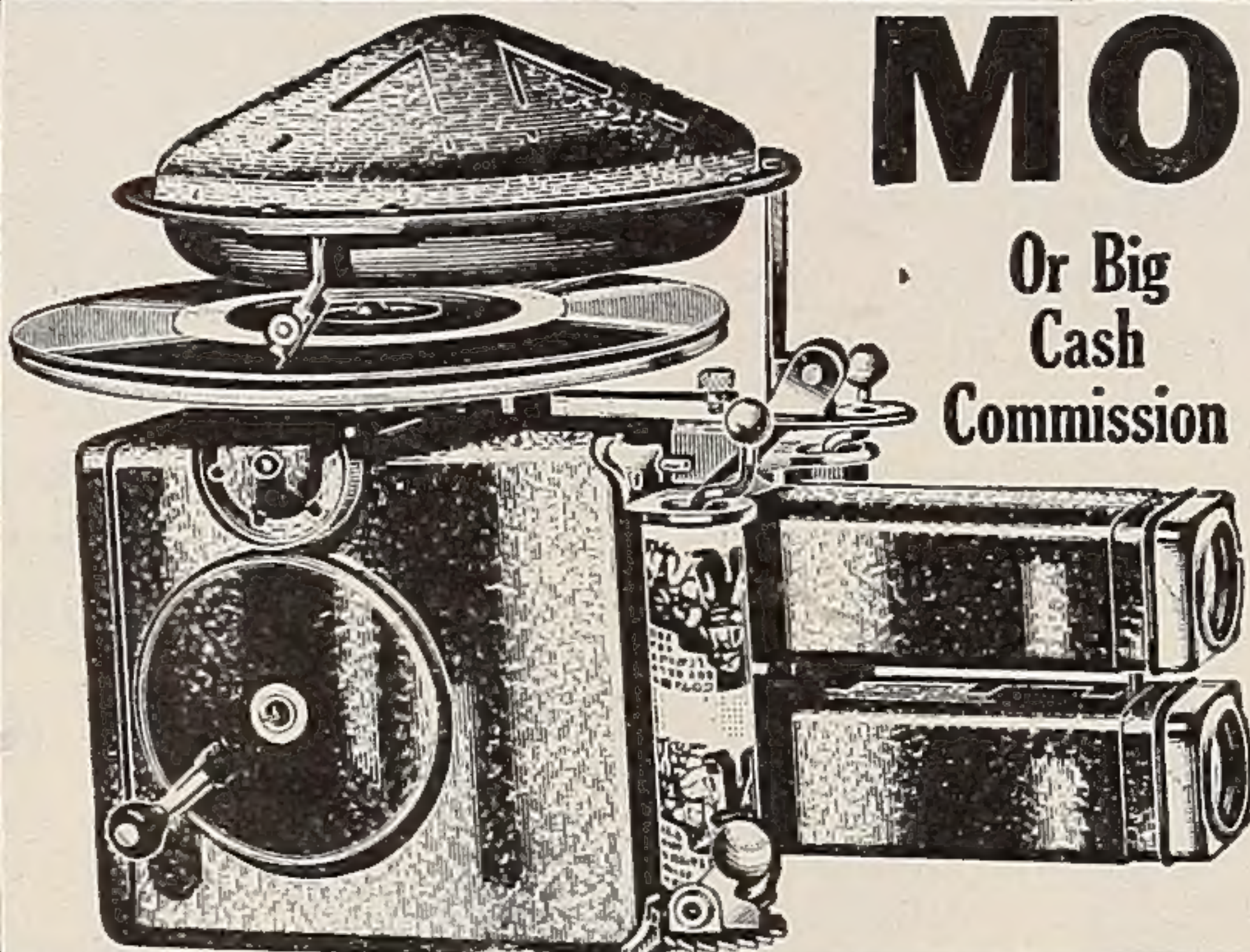
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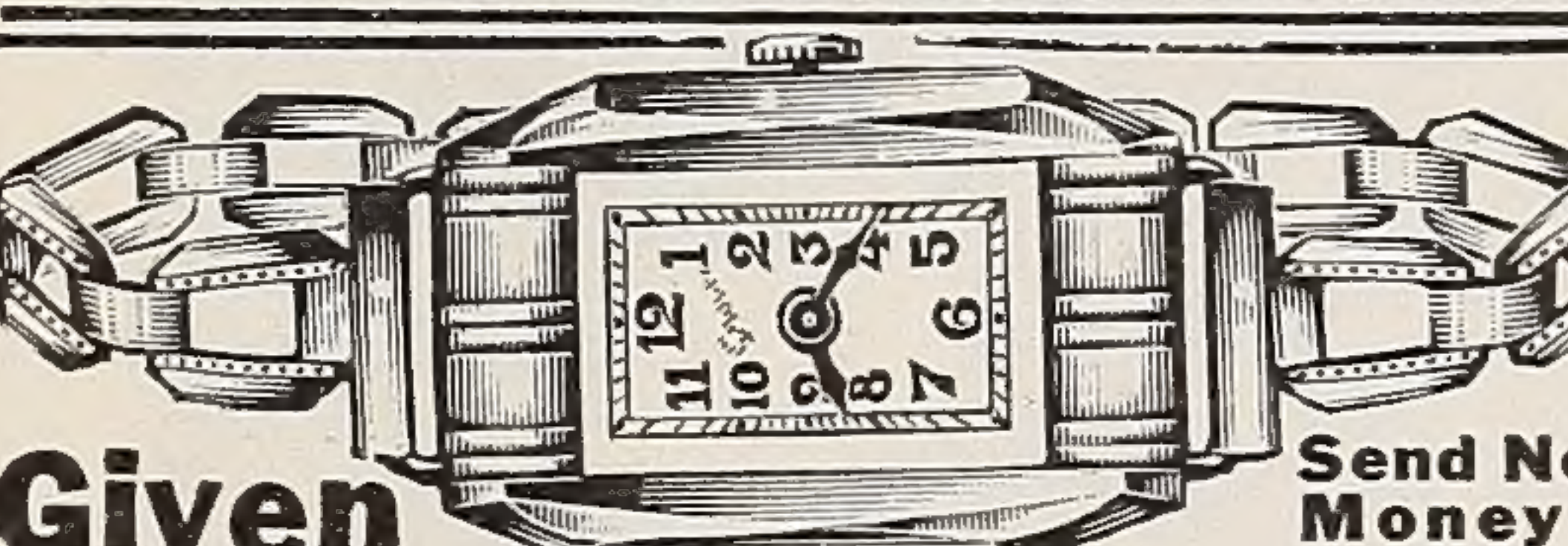
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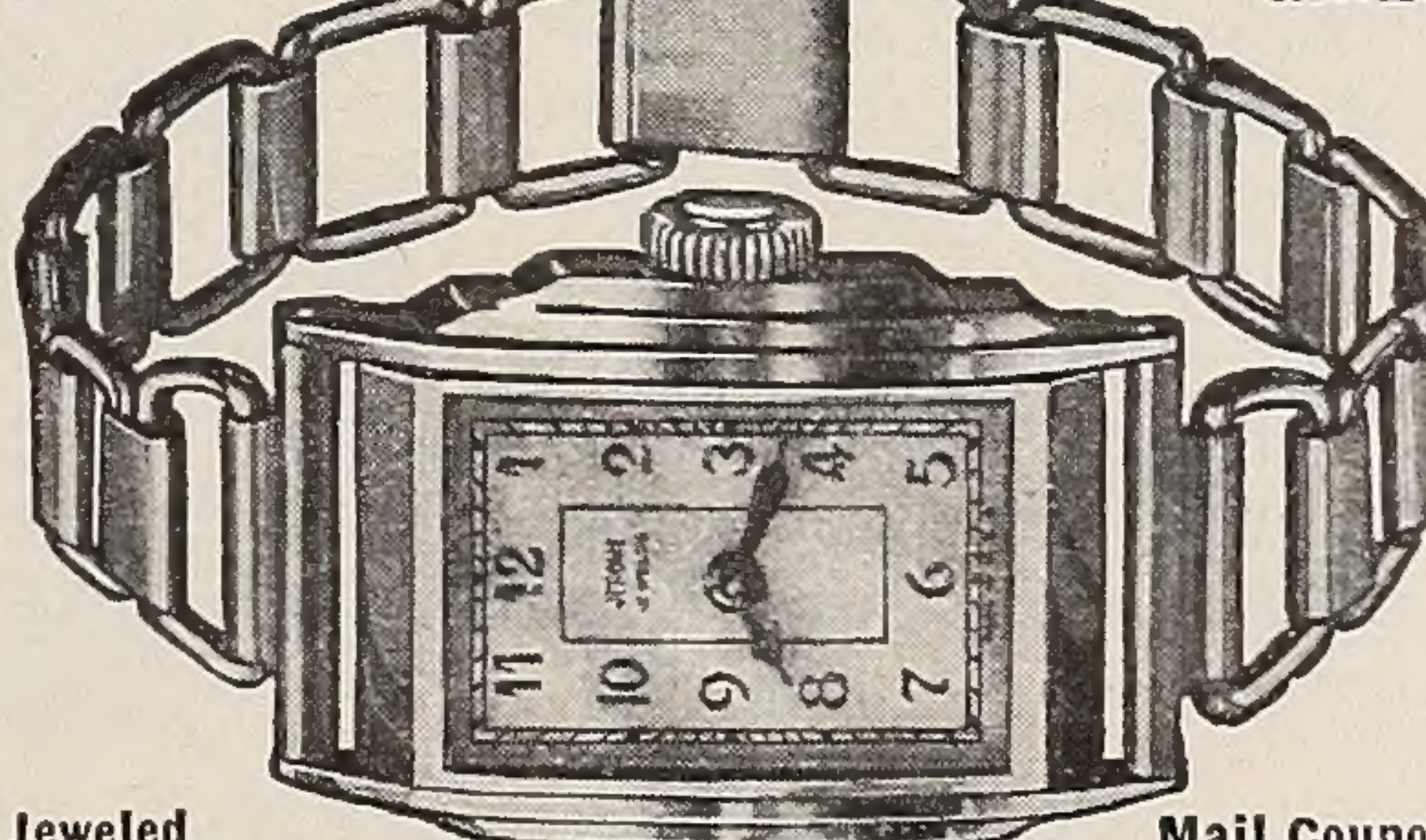
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Star Gazing IN HOLLYWOOD

by JACK SMALLEY, Managing Editor

"Tell me, what is she really like?"

NOW, there is a poser! But that question is the first to be whispered in your ear when a fair visitor to Filmania learns that you have met and interviewed the stars. And curiosity, being the delectable vice that it is, cannot be denied in such matters. Your star gazer thinks fast and tries his best. How inadequate his best can be is indicated by some of these notes on what the stars are really like, notes which hereafter he intends to hand to Miss Curiosity with this remark: "Here's what I think she's *really* like, Pandora!"

● **Claudette Colbert** is that rare flower, a sophisticated violet; an impression due, perhaps, to large brown eyes of the innocent variety,



—Charles Rhodes Photo

Claudette Colbert . . . the sophisticated violet . . . with Una Merkel

and a mouth that dimples with mirth as if laughing at a Peter Arno cartoon. If you saw *Cleopatra*, no need to rhapsodize over her shapeliness. The camera did not lie. Claudette is dissatisfied with only one thing in life—her short nose. But I ask you, Pandora—would anyone think of changing it?

● **Carole Lombard** is so complex and surprising that you find her pensive one moment, a firecracker the next. She can be whatever she wants to be at an instant's notice; perfect lady or incorrigible cut-up. The easier test,

then, is: What men found her adorable? That tells what she's *really* like. Well, Bill Powell. Probably the most polished, intelligent, and attractive male specimen in town. The late Russ Colombo, sensitive poet of infinite tragedy, boyish and shy. Robert Riskin, most brilliant of film writers. Does that tell you something of what she's really like?

● **Jean Harlow** is much tinier than most people imagine her. She is loyal to the last ditch. Like some men are. Very few women can be a pal. Jean can. No longer platinum (her white hair had to be washed so constantly that she couldn't make it behave) Jean changed to a brown-blond, with coppery highlights, a bewitching frame for her features. She isn't at all like some of the racy gals she has portrayed on the screen, though Pandora finds it hard to believe that. Which proves Jean is a superb actress. She has a natural gift as a writer. On the set I've seen her rewrite a page of stilted dialogue, and a few minutes later deliver her own lines before the camera without forgetting a word. Directors encourage this trait in Jean; gives them more natural action and speech.

● **Marlene Dietrich** is the most musical of all our actresses; something you don't learn from her pictures. She plays the piano with superb touch, is expert on the violin, and can sing better than those early sound films indicate. She likes or dislikes fiercely. She talks so frankly and confidentially with reporters that the studio frowns on, usually forbids interviews, which reacts against Marlene when writers blame her for "going Garbo." Her legs are quite as pictured, Pandora, and Marlene only covered them with trousers because she hates skirts. Would go around in shorts exclusively if she dared, and does in private. Her beauty in a close-up is breathtaking, and she does not overlook this advantage. That unusual glitter in her blonde hair comes from a pat or two of gold powder. She's very quiet, takes orders easily, and really loves to cook.

● **Rochelle Hudson** is a dewy gardenia, of the "Mystery" species. Her complexion is flawless, the tanned shade which the Spanish have a special word for, but which we stumblingly call "orangey." She loves to dress up

and go night clubbing, but never drinks and only rarely smokes. Currently, the boy friend is Harry Richmond, a most gallant cavalier. She drives a Ford and just bought a house. Thrifty, she furnishes it room by room as she can afford it. She paints delicate pastorals in oil. Has a clear contralto voice and likes to join the bunch around the piano when the singing begins.

● **Gloria Stuart** really loves babies, and that's no press agent story. Her daughter has her mother's beauty. Gloria is one of the few college girl graduates in pictures, but is not like a college girl. She has no affectations whatsoever. She likes to wear satin pajamas, plays contract bridge like an expert, is really good at outdoor sports,

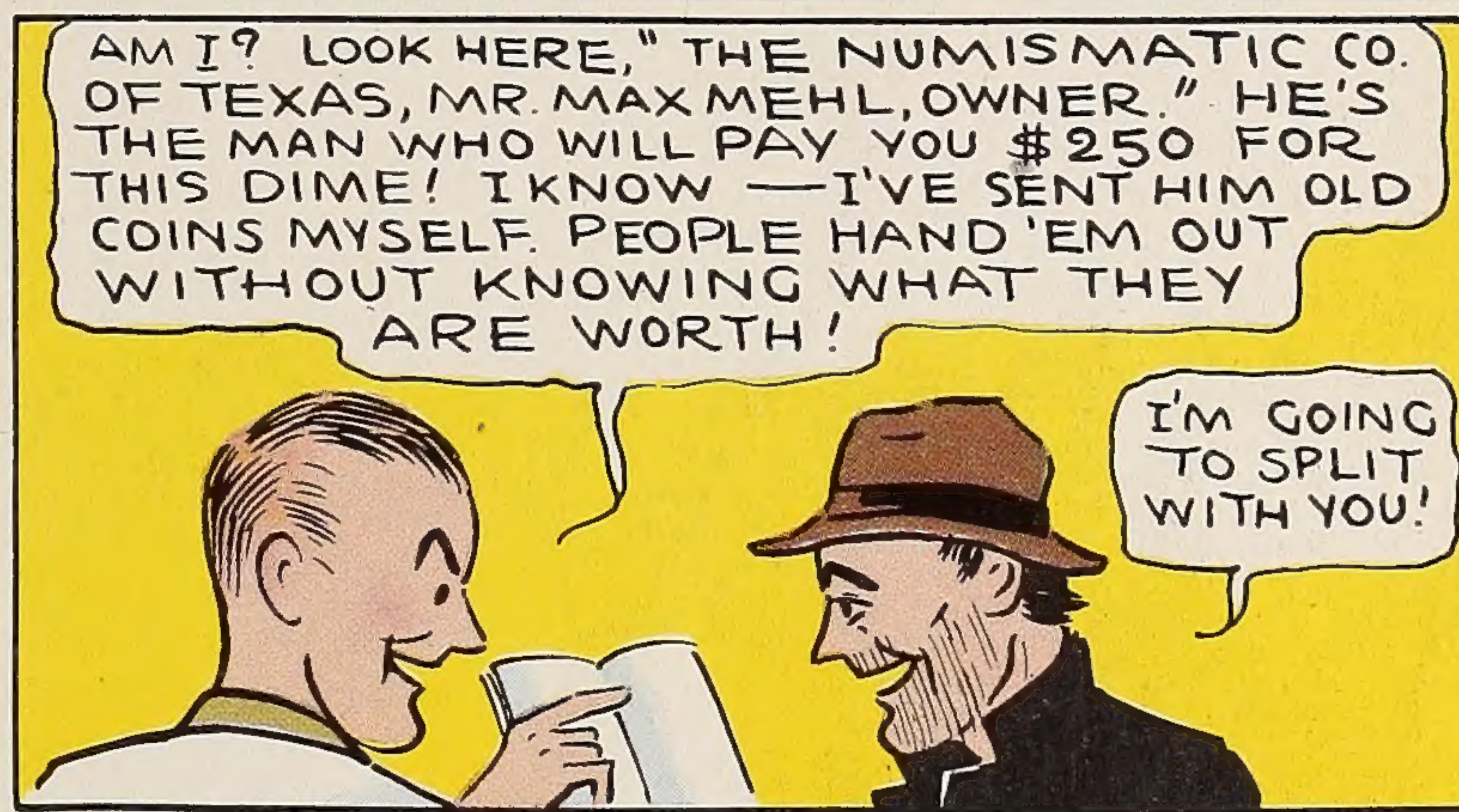
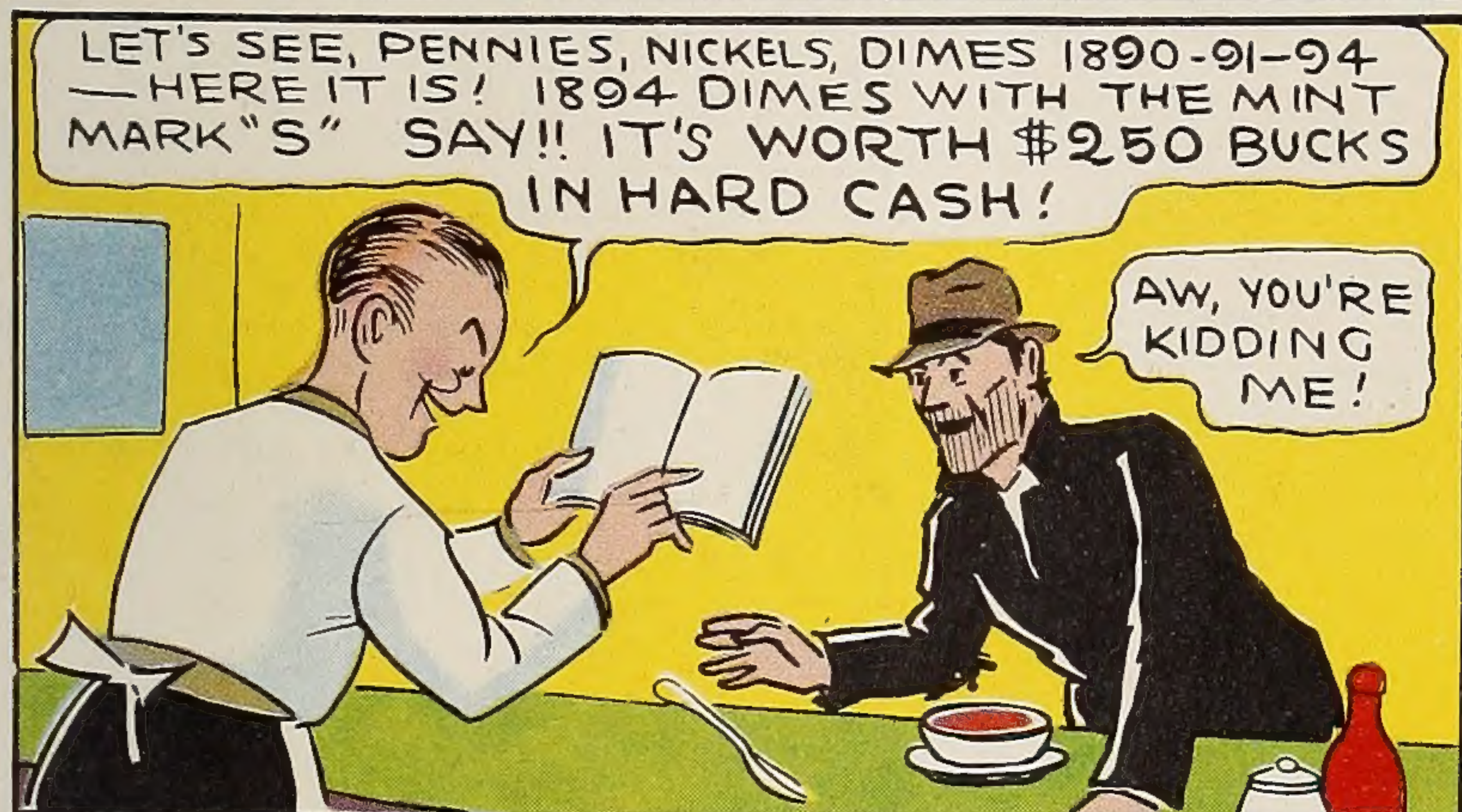
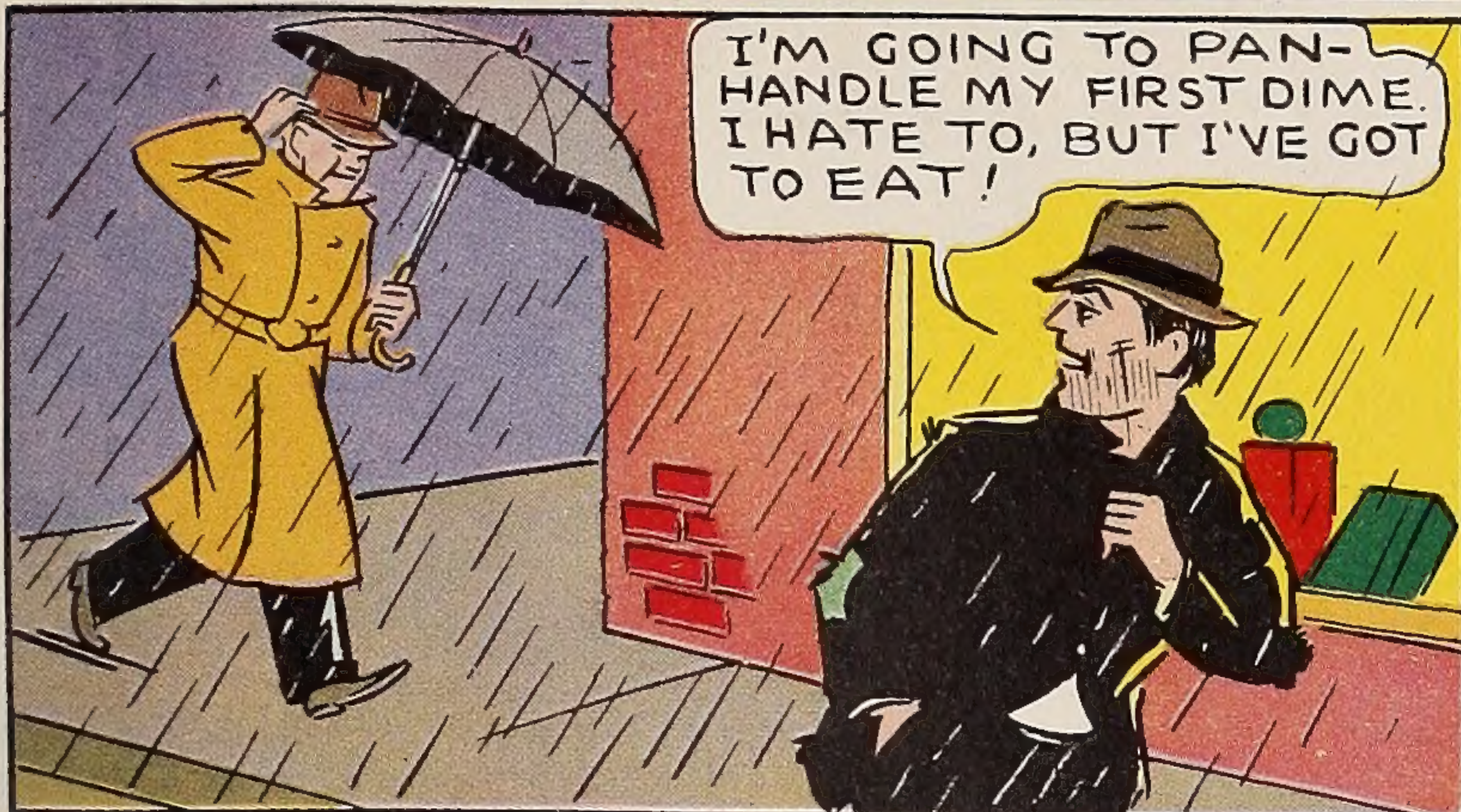


Jean Harlow . . . loyal to the last ditch . . . shown with John Mosher, a New York writer

and considers having a baby just as important as having a career as a star at 20th Century-Fox. Her house is well ordered, but she hates to pick up after herself. She would never dream of chiding a bridge partner (even her husband) for trumping her own ace. That's what Gloria Stuart is really like, Pandora—so no wonder you are her ardent fan!

Now we'll tuck away our little candid camera for another month, while your star gazer takes Pandora around to the studios to see for herself if he's right—or woefully wrong.

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